THE ART OF TRANSCRIBING FOR THE ORGAN

A complete Text Book for the Organist
in arranging
Choral and Instrumental Music

By

HERBERT F. ELLINGFORD, Mus. Bac. Oxon.

Organist to the City of Liverpool at
St. George's Hall

PRICE:
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Printed in the U. S. A.

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Preface.

The art of transcribing or arranging a musical composition for a combination of instruments or voices other than that for which it was originally composed, has engaged the attention of musicians from the 16th century to the present time.

The earliest form of instrumental music was probably an attempt to arrange, as a support for the voices, the actual vocal part itself for the stringed instruments then in use; and it is an historical fact that much of the early music written for the viols is not only similar in structure to, but is an imitation of the choral music of the period.

TRANSCRIPTION, as a distinct art, is only possible, so far as instrumental music is concerned, when the instruments for which the music is to be arranged, are mechanically and tonally sufficient for the purpose. Therefore it is not until the time of J. S. Bach (1685–1750) that arrangements of any permanent value are to be found. These, the earliest transcriptions of importance, are his organ arrangements of Vivaldi's *Violin Concertos*. Bach also made organ arrangements of some of his own original violin works.

With the advent of, and the subsequent improvement in and development of, the pianoforte, arrangements became more numerous.

Beethoven, Schubert, Schumann, Mendelssohn and Brahms, each arranged some of their own works for an instrument or combination of instruments other than the original, a particularly favorite form of transcription being that for pianoforte (2 and 4 hands) from the orchestral score.

The pianoforte has been the household instrument for upwards of a century, and the publication of the pianoforte arrangements of orchestral, oratorio, and operatic music, has been one of the greatest factors in disseminating the works of the great masters throughout the civilized and musical world.

The progress of organ standardization has been much slower than that of the pianoforte. Even now there is much divergence in:

(1) The number and compass of manuals;
(2) The pattern and compass of the pedal-board;
(3) The type of console;
(4) The arrangement of the stops, and
(5) The method of stop-control.

However, the wonderful improvements in the tonal-design and stop-control of the modern organ, have made transcriptions for the organ an artistic possibility, which, early in the 19th century would have been impossible of achievement.

The names of Nixon, Vincent Novello, Hopkins, Cooper, Best, and others, are prominent as forerunners in the art of transcribing for the organ.

W. T. Best, above all, stands out pre-eminently for his gigantic series of "Arrangements for the organ from the Scores of the Great Masters," this work alone running to over 1,000 pages! W. T. Best was the first organist of St. George's Hall, Liverpool, and it was a great work to accomplish so much in this particular branch of musical art, during the 40 years he held the Liverpool appointment.

Sir Hubert Parry, in the first volume of Grove's *Dictionary of Music* writes:—

"The object of arrangement is to make that which was written in one musical language, intelligible in another."

The instruments in common use at the present day, may be divided into three great classes, *viz.*, Wind, String, and Percussion.

Not only has each class individual characteristics which are not common to the other classes; but the instruments in each class have characteristics differing from others in the same class.

For instance, the brilliant trill on the pianoforte loses its effect entirely if it be exactly imitated on the organ; the quick repetition of stringed instruments (violin family) becomes clumsy on the pianoforte, and incapable of clear speech on the organ; rapid scalic passages in 3rds and 6ths in the form of successive chords (at M.M. ♩ = 120, 4 notes to the quarter-note or greater speed) so telling and brilliant when divided among the strings, are cumbersome if transferred to the medium of the piano, and quite ineffective on the organ; the tremolo—whether of chords or single notes—which is invariably accompanied with the use of the damper-pedal, on the piano, has not only an entirely different effect if it be played on the organ, but it also is far from effective, unless it is carefully laid out.

It is hardly within the province of a book on organ transcription to catalogue a list of the characteristic idioms which belong to the different instruments.

Many of these musical idioms, such as scale passages, are common to the majority of instruments; but there are some, such as the *pizzicato* of the string family, which belong exclusively to one type of instrument.

Transcription is not the imitation or reproduction of exactly similar effects. It is rather a re-writing of the original form in order that the melodic and rhythmic phrases and figures, the harmonic background, and all the principal features may be distributed as far as possible, to suit the altered conditions of production or presentation. That is to say, the music of the original, should in its transcribed form be re-moulded to suit the tonal and mechanical possibilities of the changed medium.

The best method for learning the art of transcribing is the actual experience which is gained by comparing transcribed work with its original form, and to judge of its effect in actual performance.

The author hopes that this work—the first on "Transcription" yet published—may be a useful guide to organists, the great majority of whom—whether their duty is to accompany the simplest services or the more elaborate forms—have continually to "adapt" the written chants and tunes to the medium of manuals and pedals. The widest possible application of the terms "to adapt" and "to arrange" is here assumed.

Hymn-tunes and chants are only played in the simple written form (without pedals), as a relief from the endless variety of arrangements to which they can be artistically subjected.

Though this is often called "organ accompaniment," it practically resolves itself into the rearrangement in various forms on the organ of the written music.

Beethoven, in the last 24 measures of the *Seventh Symphony* "Allegretto" gives the principal theme of this wonderful movement in a harmonized form, 2 measures at a time. 1st, to flutes and oboe I; 2nd to oboe II and clarinets; 3rd to the bassoons and horns, and then to the strings, and repeats the device in the same order, to the end of the 16-measure theme.

This, the author considers, is a perfect example from original work, of the artistic possibilities in the art of arranging, adapting or transcribing for the organ.

Scheme of the Work

The passages selected for transcription are given:

(a) In their original form with comments on the prominent features.

(b) In the pianoforte version, with remarks on the accompaniments as they appear in the vocal scores of choral works with orchestra.

(c) In a transcribed form for the organ, with notes as to the general effect that is aimed at, and suggestions for registering the passage.

The author has drawn largely from well-known works for illustrations of transcribed choral and orchestral passages.

Choruses from the oratorios, cantatas and masses frequently form part of the repertoire of cathedral and church choirs; and the organ accompaniment of these demands careful consideration.

The arrangements can be effectively managed on an instrument with two manuals and pedals, but the registering is designed for the ordinary three-manual organ with pedals.

Section 1 deals with Choral works with orchestral accompaniments.

Section 2 deals with Orchestral work alone.

Section 3 deals with music for Small and String orchestras; Chamber music; Voice and Piano; and Pianoforte music.

In Sections 2 and 3, the pianoforte version is given merely to show a condensed form of the orchestral score, for the sake of convenience. Some of these pianoforte versions are complicated, such as those by Liszt; while others are in a simplified form.

Abbreviations of Terms used in this Book.
In the Orchestral and Choral Works.

Fl.	= Flute.	Va.	= Violas.
Picc.	= Piccolo.	V'c.	= Violoncello.
Ob.	= Oboe.	C. B.	= Double Bass.
Cor Ang.	= Cor Anglais.	Wood-wind	= Piccolos, Flutes, Oboes, Clarinets, and Bassoons.
Fag.	= Bassoon.		
Cl.	= Clarinet.		
Cor.	= Horns.	Brass	= Trumpets and Trombones.
Trpt.	= Trumpet.		
Tromb.	= Trombone.	Str.	= Strings.
Ophi.	= Ophicleide.	Org.	= Organ.
Timp.	= Kettle Drums.	S.	= Soprano.
G. C.	= Bass Drum.	A.	= Alto.
Cymb.	= Cymbals.	T.	= Tenor.
Tri.	= Triangle.	B.	= Bass.
Glock.	= Bells or Carillon.	*a*2.	= Both instruments playing the same part.
V^1.	= Violin 1.		
V^2.	= Violin 2.		

The key indications given to the various wood-wind, brass and percussion instruments at the beginning of each full orchestra score, follow the usual custom of key notation, *viz.* "in B" implies "in B Flat," "in H" implies "in B," "in Fis" implies "in F Sharp."

Most of the older orchestral scores and many of the modern ones adhere to he German form of key-nomenclature:—

B	= B Flat.	Fis	= F Sharp.
H	= B	Es	= E Flat, etc.

In the Organ Transcriptions.

III, II, and I or Sw: Gt: and Ch:	= Swell, Great, and Choir Organ.
Ped.	= Pedal Organ.
III, II, or I to Ped.	= Swell, Great, or Choir Organ coupled to the Pedal Organ.
Man.	= Manual or Keyboard.
R. H. or L. H.	= Right hand, or Left hand.
— (minus or subtract)	= (put a stop "in").
+ (plus or add)	= (draw a stop "out").
8, 4, and 2	= Stops of 8 feet and 4 feet pitch without Gamba or Reed tone.
III to Oboe	= Swell Organ with 8 feet pitch Diapason and Flute-toned stops, and the Oboe.
III with Reeds 8 ft.	= Swell Organ with Diapason and Flute-toned stops, and the Reeds, all of 8 feet pitch.

NOTE. For the purposes of illustrating transcribed passages, the author has in mind the average organ of three manuals and pedals—with about thirty or forty sounding stops; couplers, pistons, and composition pedals being extra. The Swell organ would contain three or four reeds, the Great, one or two reeds—the Choir, two or three reeds—and the Pedals would perhaps have one or two reeds.

The Art of Transcribing for the Organ

Section I.

Transcribing for the Organ the Orchestral Accompaniments of Choral Works.

In order to arrange successfully and artistically an orchestral accompaniment for the organ, there are many conditions which require careful consideration.

A chorus may be fugal, with all the choral parts strengthened by one section of the orchestra, while another section is employed in a free contrapuntal accompaniment.

A chorus may be harmonic, four or five part chordal writing, with an entirely independent accompaniment in some part of the orchestra.

The accompaniment itself may be momentarily of greater importance than the vocal parts, with independent rhythmic or melodic figures in one or other of the orchestral groups.

These are but a few general conditions met with in choral work with orchestral accompaniment which will be discussed, analyzed, and explained in the excerpts given in this section.

But there are other conditions which it would be well to enlarge upon before proceeding to the excerpts.

First and foremost is the relative value or force of the expression marks in the different groups of the orchestra.

For instance, the pianissimo of the strings is a much softer effect than that of the wood-wind; while the fortissimo of the brass would easily overweight the rest of the orchestral forces.

This relative proportion in the carrying capacity or volume of sound exists of course in all the varying degrees of expressiveness from the softest to the loudest, and must be constantly borne in mind when adapting an orchestral accompaniment on the organ, so that the balance of tone may be preserved as far as possible.

The string-group is the most important part of the orchestra, inasmuch as it forms the foundation of the orchestral forces.

The bowing of the string-work is not merely a matter for the orchestral string player, but it is of vital importance in the problem of organ adaptation. A broken chord passage distributed amongst the strings played with three or more notes per bow will give an undulating or waving effect—but if played one note per bow, it will at once stand out more prominently and have a more independent existence than is possible with the phrasing of three or more notes per bow.

The *fortissimo* rapid scales of the strings are vigorous, telling, and brilliant when each note is played with a separate bow—owing to the grip or bite of the bow for each note.

The same scales lose much of their force and brilliance when they are executed with three or more notes per bow.

The paramount importance of the string group in orchestral work is an established fact.

If the pianoforte accompaniments, as they appear in the published vocal scores of the great choral-orchestral works, be compared with the full score, it will be found that the string parts alone, almost invariably furnish the materials for these accompaniments

This actual reproduction of the string parts being made to serve the purpose of the accompaniment in the vocal scores—a practice which has unfortunately become a tradition—has created many difficulties for the organist who wishes to give a fair representation of the orchestral work on the organ.

Such pianoforte accompaniments are full of false quantities, full of misleading statements. They abound in passages which are remarkably clumsy on the pianoforte and equally ineffective and often impossible if transferred to the organ.

These pianoforte parts are false and misleading because:

1. They include many idioms which are peculiar to the string family alone and totally unsuited to the pianoforte.
2. They give undue prominence to passages which are subordinate in the score.
3. They often omit important rhythmic and melodic figures belonging to the wood-wind, horns, or brass—figures, which assist and help out the vocal leads.
4. They exhibit rapid arpeggio passages, originally laid out for the hand of the string-player, which do not lie comfortably under the pianist's hands.
5. They often fail to give any orchestral indications of the instrumentation.

This last fault is fortunately absent in many of the vocal scores of modern works.

It will readily be seen that these vocal score accompaniments not only embarrass an organist, but they create unnecessary difficulties because of the reasons referred to above.

It would be very difficult to formulate rules for a subject which has so many facets, but the subjoined suggestions or guides may help to elucidate some problems in transcribing orchestral accompaniments for the organ.

1. Eliminate the *unessential*, and lay out the *essential* to the best advantage on the organ.
2. Aim at simplicity and avoid complexity.
3. Complex and involved passages, though they may be technically playable on the organ, should be altered and rewritten, *unless the effect is artistic.*
4. Avoid the exact reproduction of any idiom peculiar to one particular class or group of orchestral instruments, which is not artistic and effective in the transferred medium.
5. *Alter* the context or figures of an instrumental part, rather than reproduce an idiom which does not belong to the organ.
6. Avoid rapid repetitions either of single or double notes. These repetitions may often be technically or mechanically possible at a great speed on an organ—but they can never sound really well, because at the high speed one note will run into the other, and this merging of one sound into the next, results in the effect of one continuous sound, or at best, a sustained wobble!
7. Try to reproduce the spirit of the score—not the letter.

With these few suggestions, we will proceed to the actual business of transcribing. Each excerpt or quotation will be discussed and analyzed, and each analysis will lead on to a reasonable presentation of the adaptation.

NOTE. Twelve out of the sixteen excerpts given in Section I, are from Mendelssohn's oratorio *Elijah.*

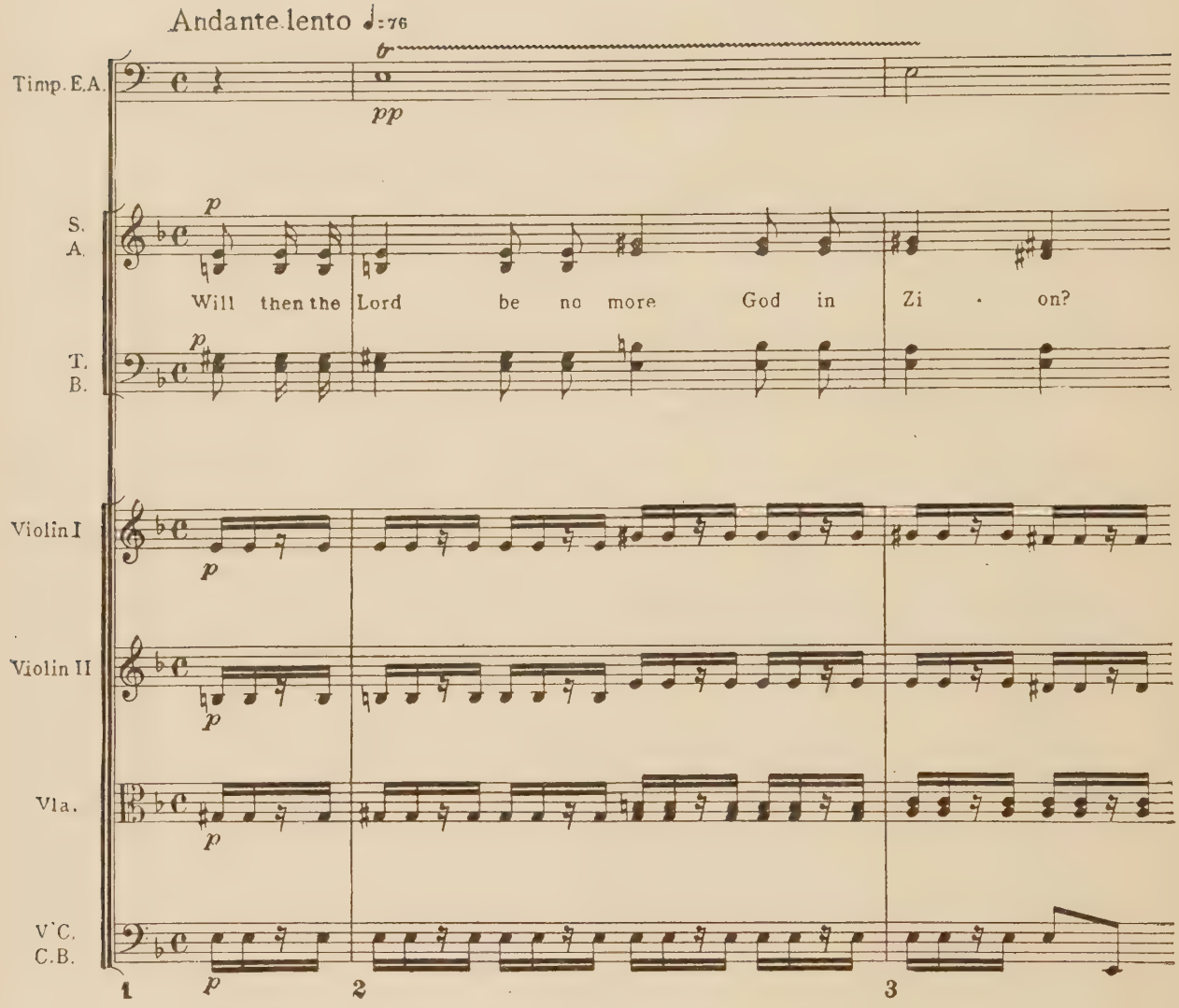
The *Elijah* is (after Handel's oratorio *The Messiah*) the best known oratorio extant, and the Vocal Score with pianoforte accompaniment is probably in ninety per cent. of households throughout the world where the music of the Westerns is enjoyed and encouraged.

The Orchestration of the *Elijah* is much more modern than that of Handel's *Messiah;* and for this reason it is more useful and serviceable for the purposes of organ arrangement.

The author offers this as his reason for drawing so many examples from one work.

Excerpt 1

from the first chorus "**Help, Lord**"
in Mendelssohn's oratorio Elijah



In Excerpt 1, the Chorus sings quietly in close compact harmony, strengthened by reiterated string-chords, and a very soft drum-roll.

The strings are playing one note per bow, and except for the sixteenth note silences, there is a *continuity of sound* in this passage of repeated chords. There is an *appearance* of staccato, but the execution of this passage on the strings, produces no such result.

The soft drum-roll has the effect of a sustained bass-note. The prominence of this drum-roll is greatly minimized by the close middle position of the voice parts, with the basses singing the same note at the same pitch. In fact the sound of the vocal basses merges into that of the drum-roll.

In the pianoforte score, the string parts alone are given, thus producing the false impression of a staccato accompaniment.

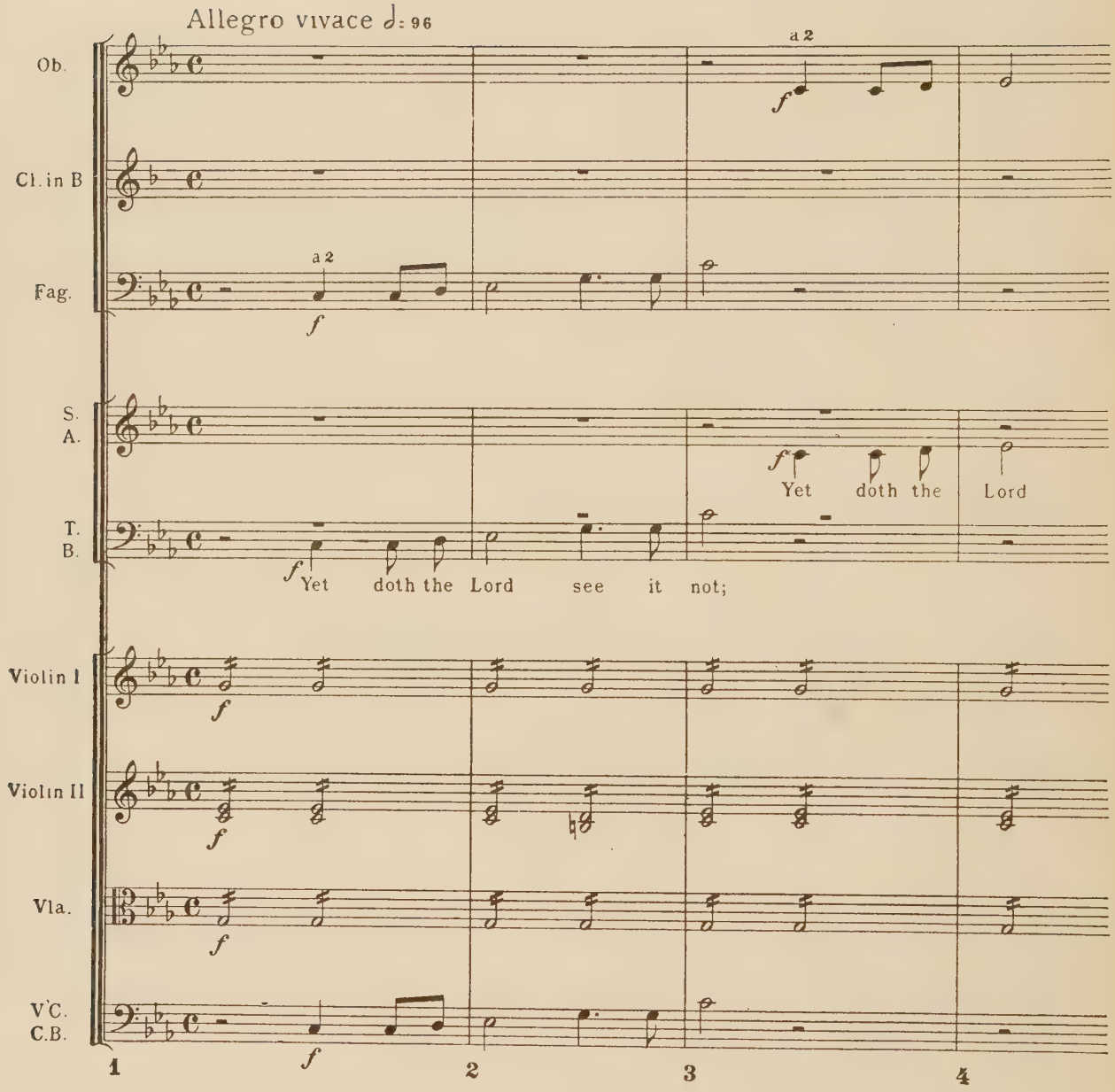
The organ transcript given below

provides rhythmic movement and continuity of sound. The left hand takes the rhythmic pulsation of the strings, the right hand adds to the continuity (both on a swell-organ), and the pedals take over the drum note. Note that the latter is played an octave lower—to add weight to the ground tone.

If the process had been reversed, *viz:*—the right hand taking the sixteenth-notes and the left hand the quarter- and eighth-notes—the pulsating effect would have been rendered too prominent.

Excerpt 2

from the chorus "**Yet doth the Lord**"
in Mendelssohn's oratorio **Elijah**



There is a great contrast between this excerpt and the preceding one. Note the speed—No 1 at ♩ = 76; No. 2 at 𝅗𝅥 = 96.

The strings are restlessly vigorous. The bassoons and string basses forcibly strengthen the statement of the vocal basses, and the oboes support the alto lead.

The pianoforte score quotes the upper string parts in the form of sixteenth-note tremolo-chords for the right hand, the string and vocal bass lead being given to the left hand. The alto and oboe unison lead does not appear. The sixteenth-note tremolo-chords at the speed indicated (𝅗𝅥 = 96) may be possible on the pianoforte, but they would be futile on the organ.

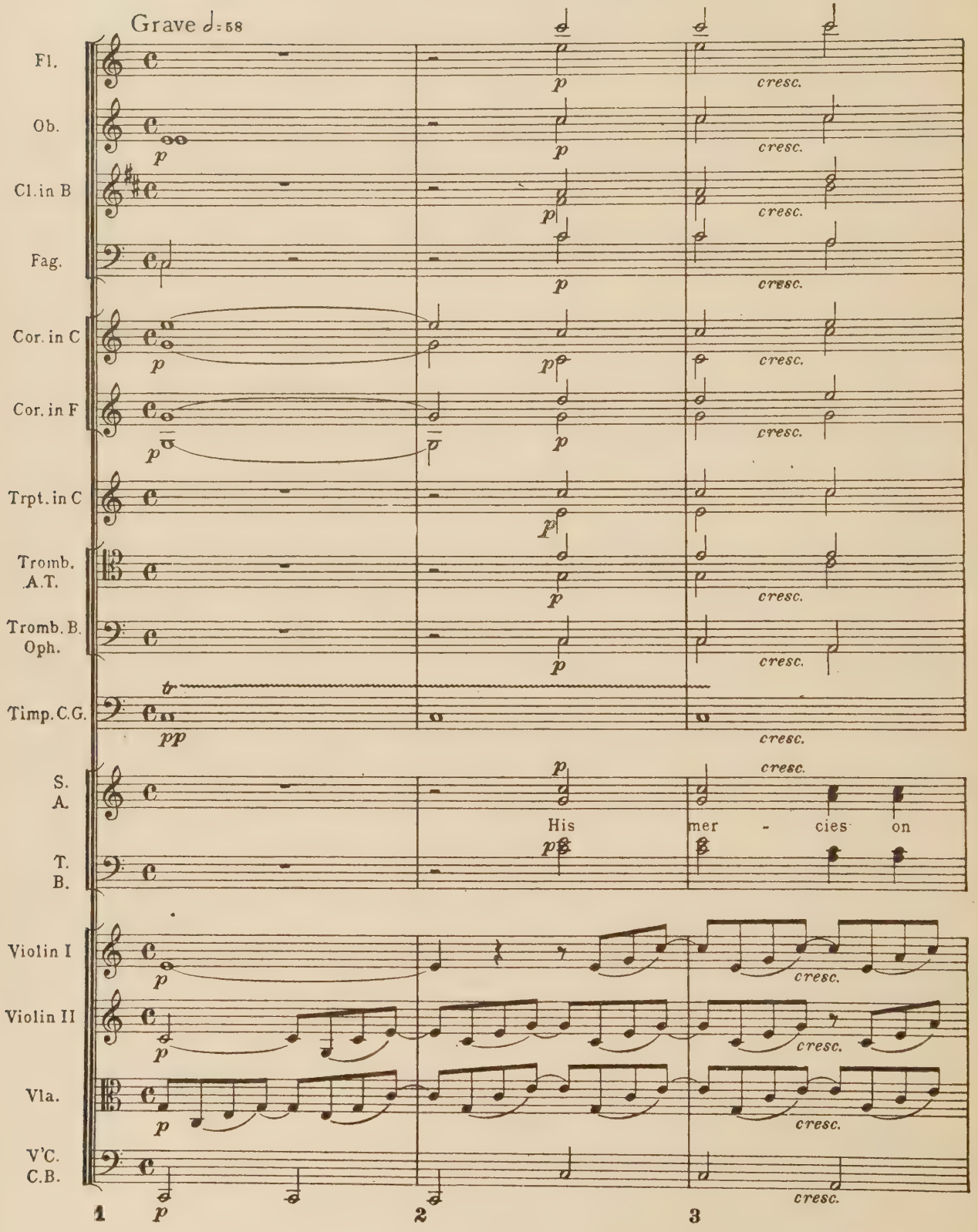
The right hand plays an eighth-note tremolo-chord passage, the highest note being held.

It would be useless to attempt a sixteenth-note tremolo at such a speed, on a wind-instrument. The eighth-note tremolo will reproduce sufficiently the effect of restlessness. The pedals and left hand take the opening string and vocal bass statement, and the left hand at measure 3 brings out the oboe lead.

A bright choir organ coupled to an ample swell is best suited to such passages as here given. If played on the great organ, the effect would be ponderous and heavy. Moreover, this keyboard can be reserved for the important leads, the second of which (alto and oboe lead) it would be ridiculous to imitate on an organ oboe-stop.

Excerpt 3

from the latter part of the chorus **"Yet doth the Lord"**
in Mendelssohn's oratorio **Elijah**



Here there is much food for thought. The full orchestra is in force, and everything going *softly*, with an increase of tone at the third measure.

But which of the orchestral groups will predominate? Which quality or coloring will rise, never mind how slightly, above the other?

Surely not the strings, which are playing three notes per bow and with a very sustained undulating effect; nor the horns, which, at the second and third measures, are overlaid by the trombones; nor yet the upper wood-wind.

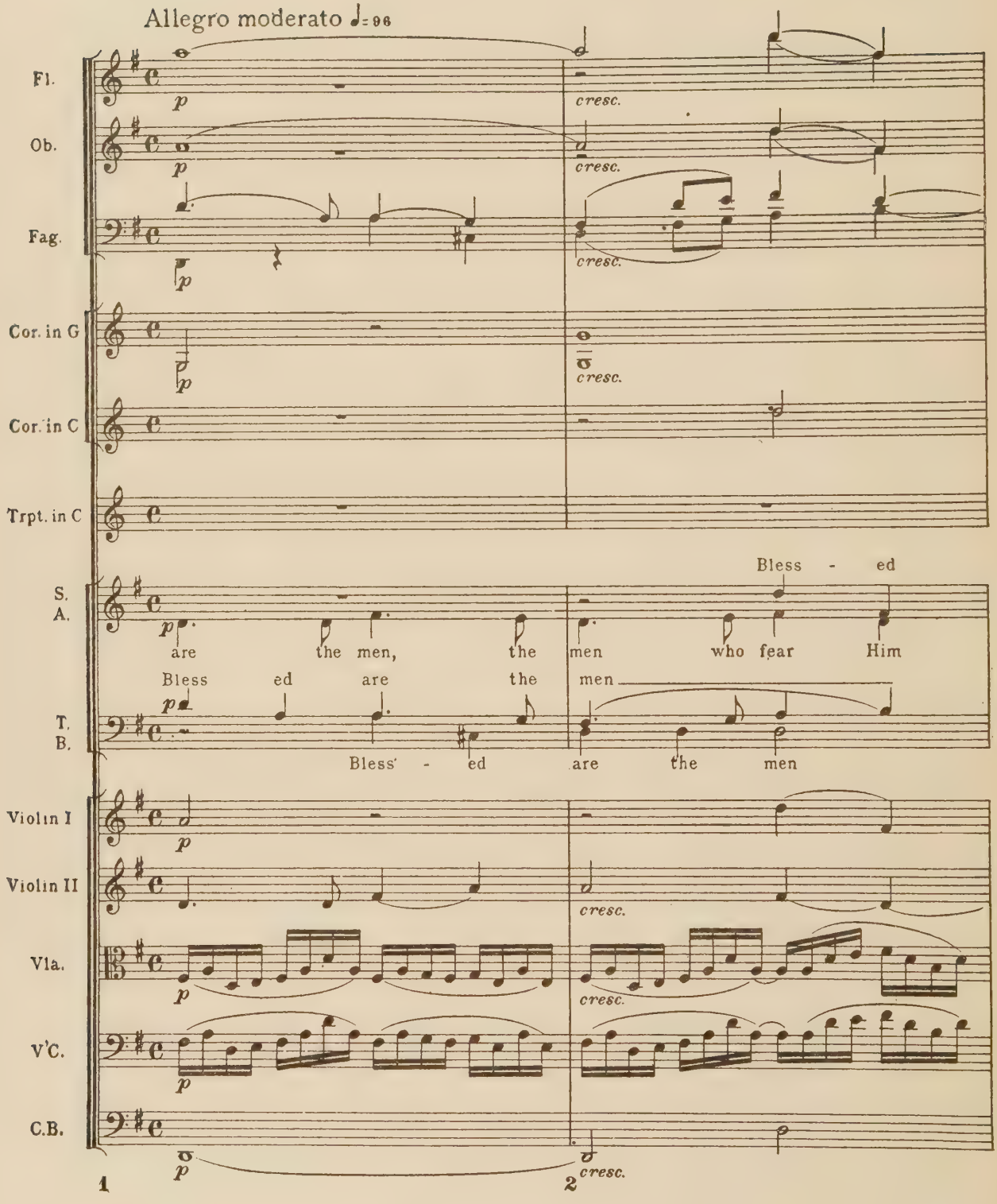
As a matter of fact there is a fine merging of qualities here. The horns support and play into the undulating string chords in the first measure and a half; the wood-wind, horns, strings, and brass supporting the voices for the last measure and a half, yet, the horns at the beginning *do* filter through the string-chords, and the sonority of the brass at the second and third measures superimposes a wonderful weight and richness which is unmistakable—and which is rounded off by the roll of the drum.

The misleading and false impression given in the pianoforte score is obvious, when it is seen that only the string parts are quoted.

The left hand maintains the undulating string chords, while the right hand sustains the chords which belong to the other groups in the orchestra, and the pedals take the foundation basses.

Excerpt 4

from the chorus "**Blessed are the men**"
in Mendelssohn's oratorio **Elijah**



This lightly scored passage for wood-wind and strings requires a little care. The running passages for violas and 'cellos are very important in the accompanimental scheme. Each vocal part is reinforced at the unison pitch by the strings and wood-wind, the soprano lead being doubled in the higher octave as well by the flutes. The horns and the string basses play long sustaining notes.

Only the string parts appear in the pianoforte score—leaving the voice parts stranded. It will be noticed in the transcription

that we have compromised in the disposition of the wood-wind; but the main features of the orchestral accompaniment are present in the organ arrangement. The sixteenth-note string phrases are given to the left hand on the great organ. The right hand takes charge of the upper wood-wind—but does not attempt to reproduce the high entry of the flutes, because the first violins and oboes reinforce the soprano lead *at the unison.*

A word as to the continuance of the sixteenth-note string passage may be helpful. If such a passage still retains its prominence in the orchestral scheme, and if it lies well within the hand, it would be advisable to continue it in the transcript. On the other hand, the exact reproduction of the passage, note for note, should not be persisted in, where it does not lie easily under the hand. Such passages should be unhesitatingly altered to suit the changed conditions of performance, *viz.*, to suit the keyboard, not the fingerboard. The outline of the passage is sufficient in the arrangement or adaptation.

Excerpt 5

from the chorus "**Baal, we cry to thee**"

in Mendelssohn's oratorio **Elijah**

Big wood-wind and brass sustained chords are a prominent feature of the first half of this extract—while in the last four measures, the wood-wind strengthen the vocal leads at the unison. But the eighth-note passages of the strings are very important indeed, and are played vigorously one note per bow.

The pianoforte score gives these string phrases, and although they are most important, yet neither the big chords nor the vocal leads are indicated. In adapting this for the organ

it will be necessary to take the opening measures on a fairly heavy great organ, the right hand indicating (not reproducing) the broken chord work of the strings and the left hand taking over the brass and wood-wind.

In the last four measures it will be noticed that the weight of brass is removed, and the lower strings join in the eighth-note scalic passages. In this case, an ample choir organ coupled to a full swell, will serve the purpose admirably, the left hand, still on the great, strengthening the vocal parts and at the same time reproducing the wood-wind.

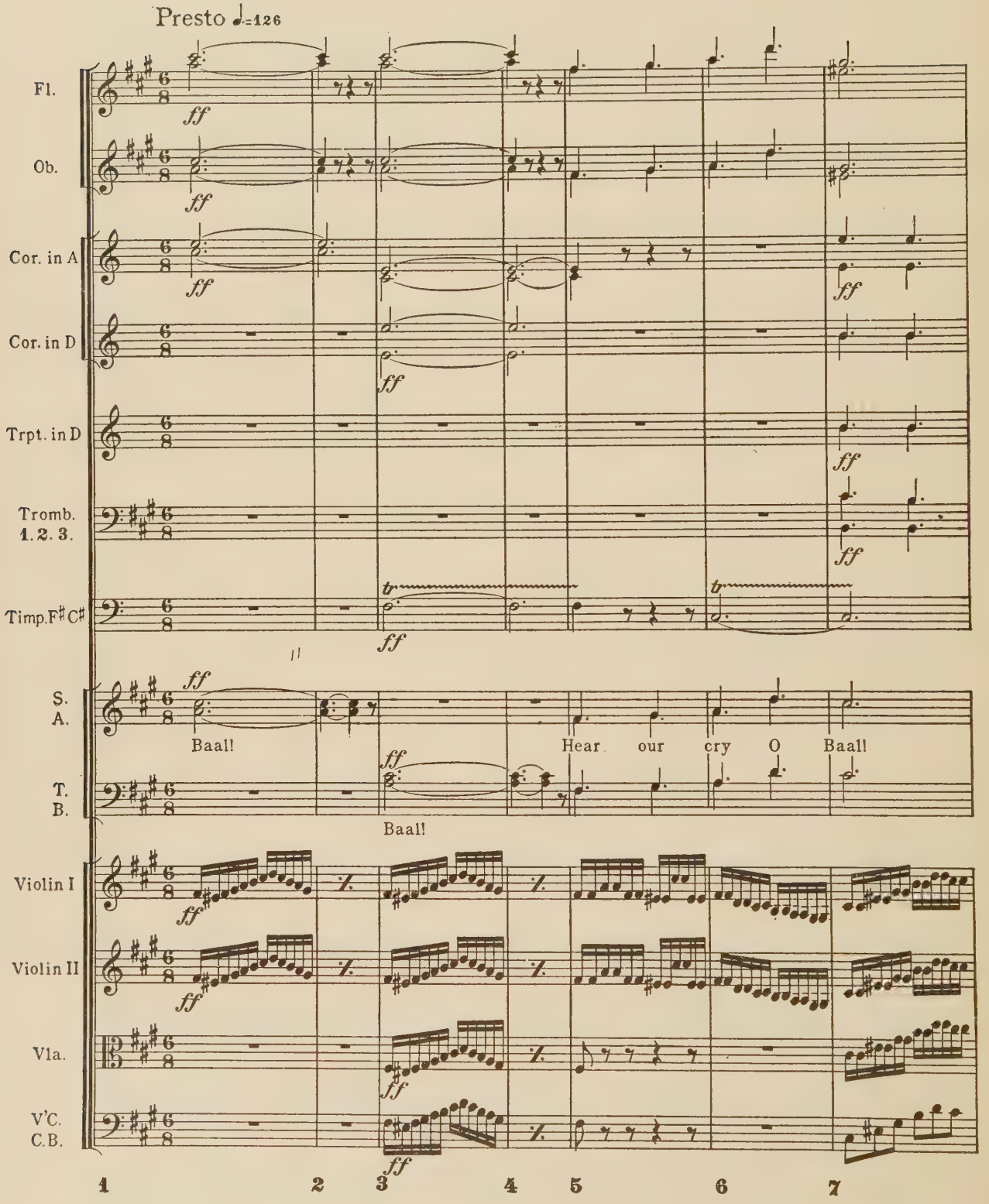
The rushing accompaniment of the strings throughout the chorus from which this excerpt is taken consists of passages in thirds, sixths, and broken chord work.

It might prove a useful *technical* exercise, to bring these within the reach of one hand on the pianoforte or organ, but no additional gain in artistic effect would result. On the other hand, much would be lost in the technical effort required to reproduce the double note passages. The exact reproduction of these is neither desirable nor necessary.

The reproduction of the effect of restlessness and vigorous movement is the chief aim here. It should be attained by a judicious andfiartistic deletion of a great number of notes, which, if played, on the organ (or pianoforte) would not only tend to clog and mar the brilliance and clearness of the execution but would destroy the effect most desired.

Excerpt 6

from the chorus "**Baal! Hear and answer**"
in Mendelssohn's oratorio **Elijah**



The shrill cry of the flutes and oboes here, is very striking. It seems to indicate an excitable phase in the multitudes' feelings which this chorus, "Hear our cry O Baal," is intended to depict. All the vocal leads are backed up by the wood-wind, horns, or brass; and the drums thunder out a tremendous roll.

The strings play furious passages, one note per bow, adding greatly to the effect the composer aims at, *viz.*, the turmoil and desperation of a disappointed throng.

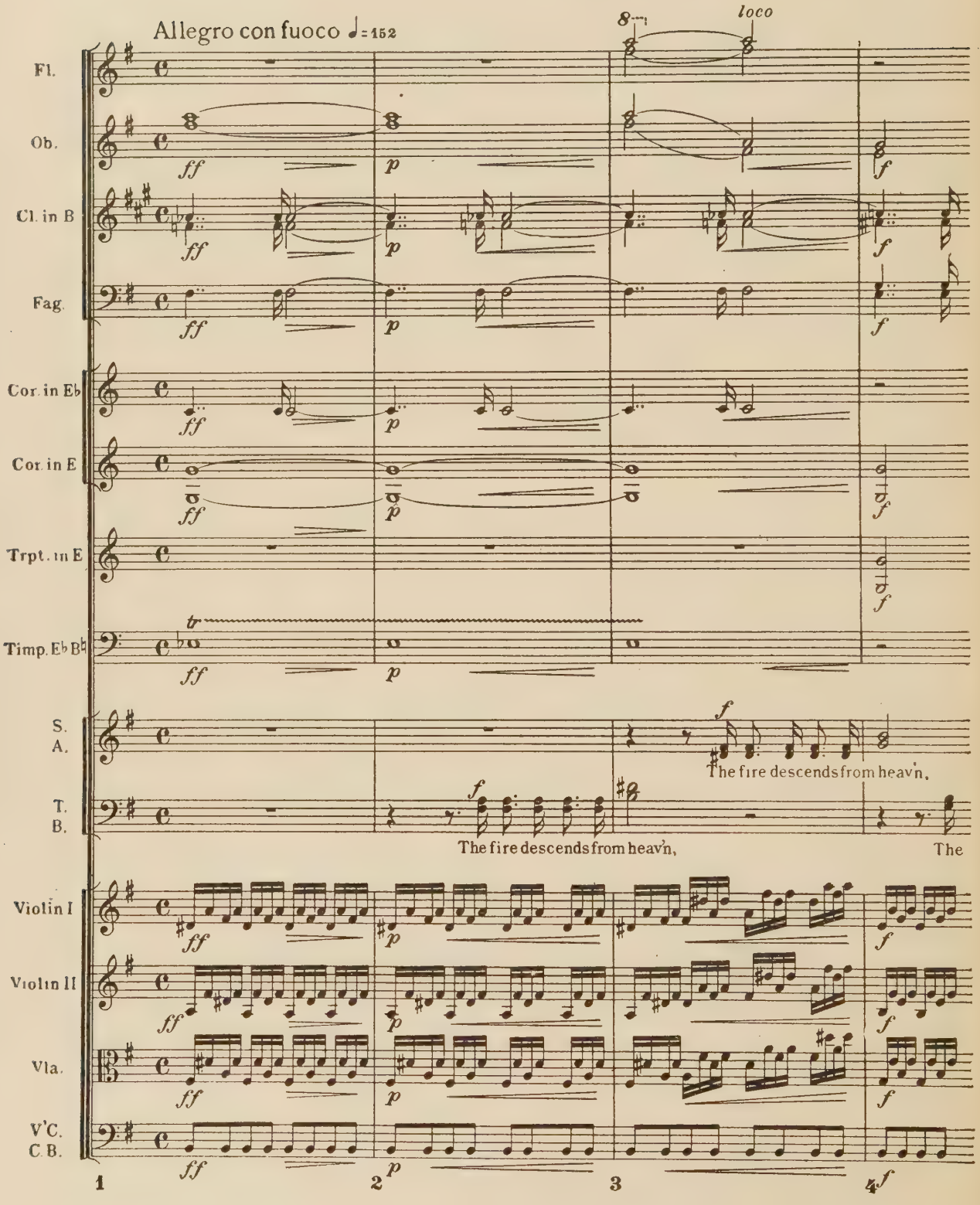
The critical remarks regarding the pianoforte score of the preceding excerpt apply with almost equal force to the pianoforte score of this. None of the wood-wind horns, or brass are indicated.

In the organ transcript

most of the principal features are indicated or hinted at. The holding chords of the wood-wind and horns are given to the right hand on an ample choir organ coupled to full swell. The left hand takes charge of the rough string passages on a moderate great organ, and the pedals support the big masses of sound.

Excerpt 7

from the chorus **"The fire descends from heaven"**
in Mendelssohn's oratorio **Elijah**



Wood-wind and the first and second horns provide strong rhythmic figures here. They also give a *bite* to the vocal double entries on the last sixteenth-note of the second beat in the second and third measures, supporting them immediately after by sustained chords. The string work is fiery, and being played one note per bow, has a vigorous driving force.

In measure 3 the flutes play at the top of their compass the interval of the third, and jump down an octave on the third beat. This imitative device which might well be called "the motif of descent" and which was definitely devised to heighten the dramatic force of the words "The fire descends from heaven" is repeated in the three following measures—the oboes joining the flutes in the same device.

It would be a pity to try to imitate this on the organ. If it were done, it would only lead to the omission of the more important rhythmic and supporting upper wood-wind work.

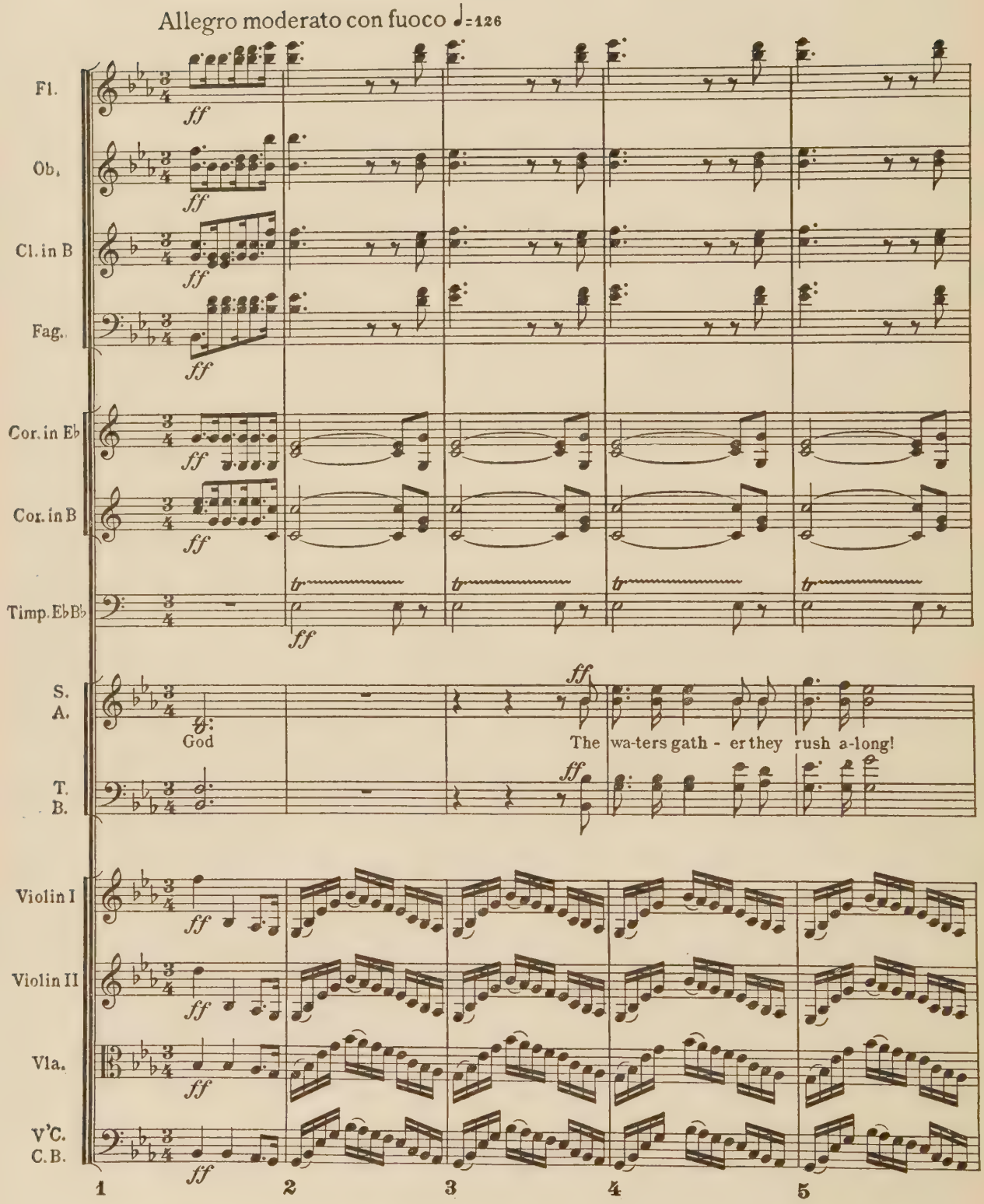
The pianoforte score omits all the wood-wind and horn work, and reproduces the string parts only.

The above arrangement is satisfactory, inasmuch as the principal features of the orchestral accompaniment are effectively supplied.

The right hand disposes of the wood-wind and horn parts on an ample choir organ coupled to full swell, while the left hand adequately represents the restlessness and agitation of the strings.

Excerpt 8

from the chorus "**Thanks be to God**"
in Mendelssohn's oratorio **Elijah**



There are many points of similarity between this and the preceding excerpt. The wood-wind and horns deal with pronounced rhythmic elements, and the strings deliver rushing sixteenth-note work, sometimes two notes per bow and sometimes one note only.

The pianoforte score has all the appearance and also the effect of a series of pianistic exercises in arpeggio and scale passages, for it gives as before, merely the string work.

But what about the other orchestral groups? It would have been easy to give the passage work to one hand, and some rhythmic chordal work to the other.

Now compare the organ adaptation.

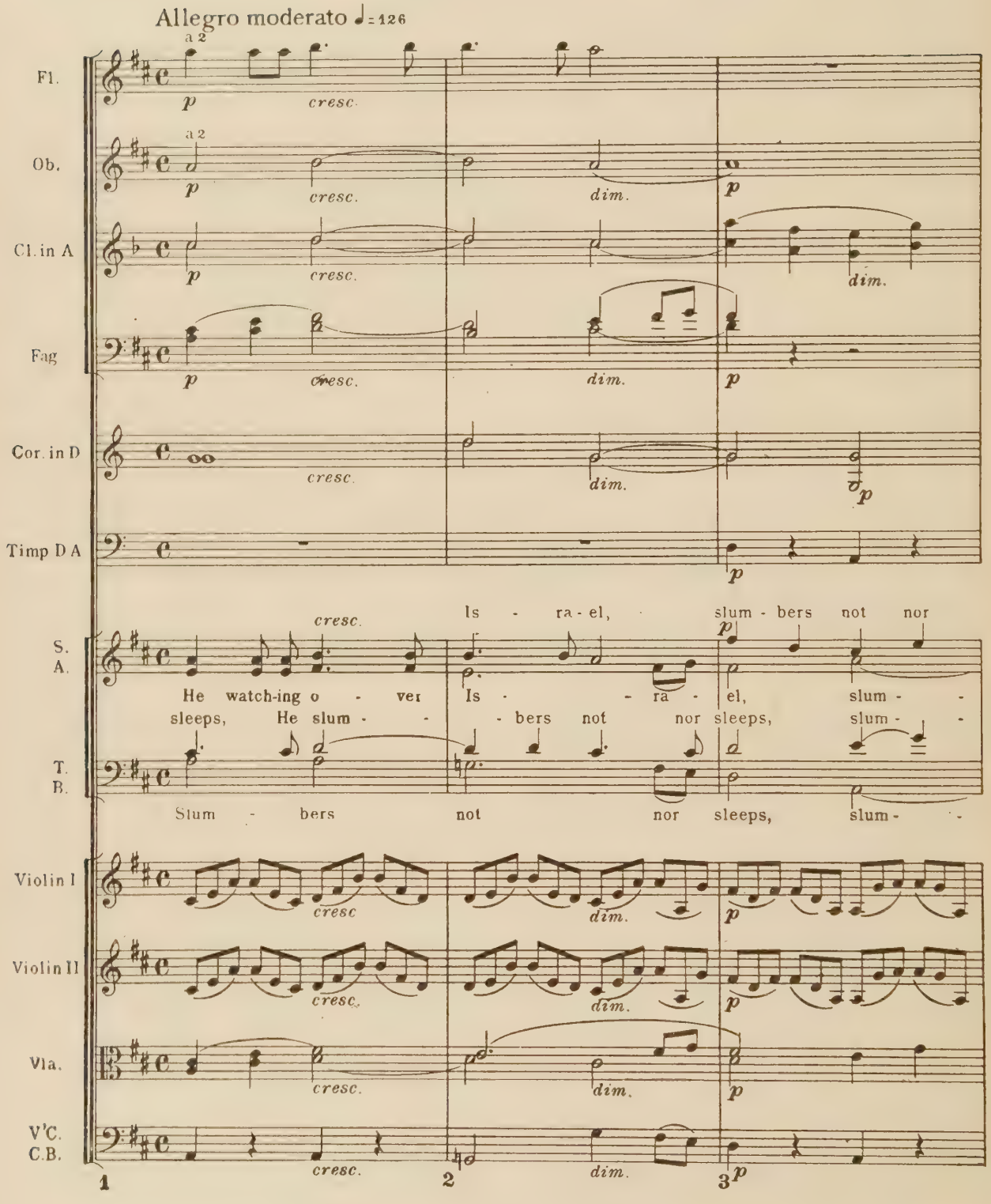
In measure 1, we see the bright jubilant chords given to the manuals and the descending string phrase to the pedals.

In measures 2 to 5, the left hand takes over the running string work, and the right hand delivers the arresting and rhythmic wood-wind chords. Had the eighth-note rests of the wood-wind been eliminated here, the sustained effect of the horns could have been obtained by lengthening the dotted quarter-note chords. But the marked rhythmic element would have lost much of its effect.

The rhythm of the horns is preserved in the pedal of these measures.

Excerpt 9

from the chorus **"He, watching over Israel"**
in Mendelssohn's oratorio **Elijah**



The chorus "He watching over Israel, slumbers not nor sleeps" from which the ninth excerpt is taken, furnishes a capital example of straight-forward and effective orchestral accompaniment.

The undulating chords for the strings—played three notes per bow—produce the right atmosphere of watchful or alert restlessness.

Throughout the whole chorus, this slumberless incessant movement is maintained. If the strings were to play *one note per bow*—the whole atmosphere would be destroyed, and the undulating movement would be displaced by a feeling of irritating restlessness. But Mendelssohn was a master of orchestration, and therefore directed the strings to play three notes per bow.

The wood-wind and horns not only support the chorus leads throughout, but also provide that sense of comforting guardianship—a protecting and ever-guiding Providence, which in all times of tribulation we may look for and receive.

These comments are made merely to emphasize the necessity of thoroughly grasping the composer's intentions and to try and see what he is actually aiming at in his orchestral accompaniments.

If we turn to the pianoforte score, we shall find as we invariably do find in these cases, that the string parts alone are given to the accompaniment.

Such an accompaniment on the organ would be a travesty of the composer's ideas.

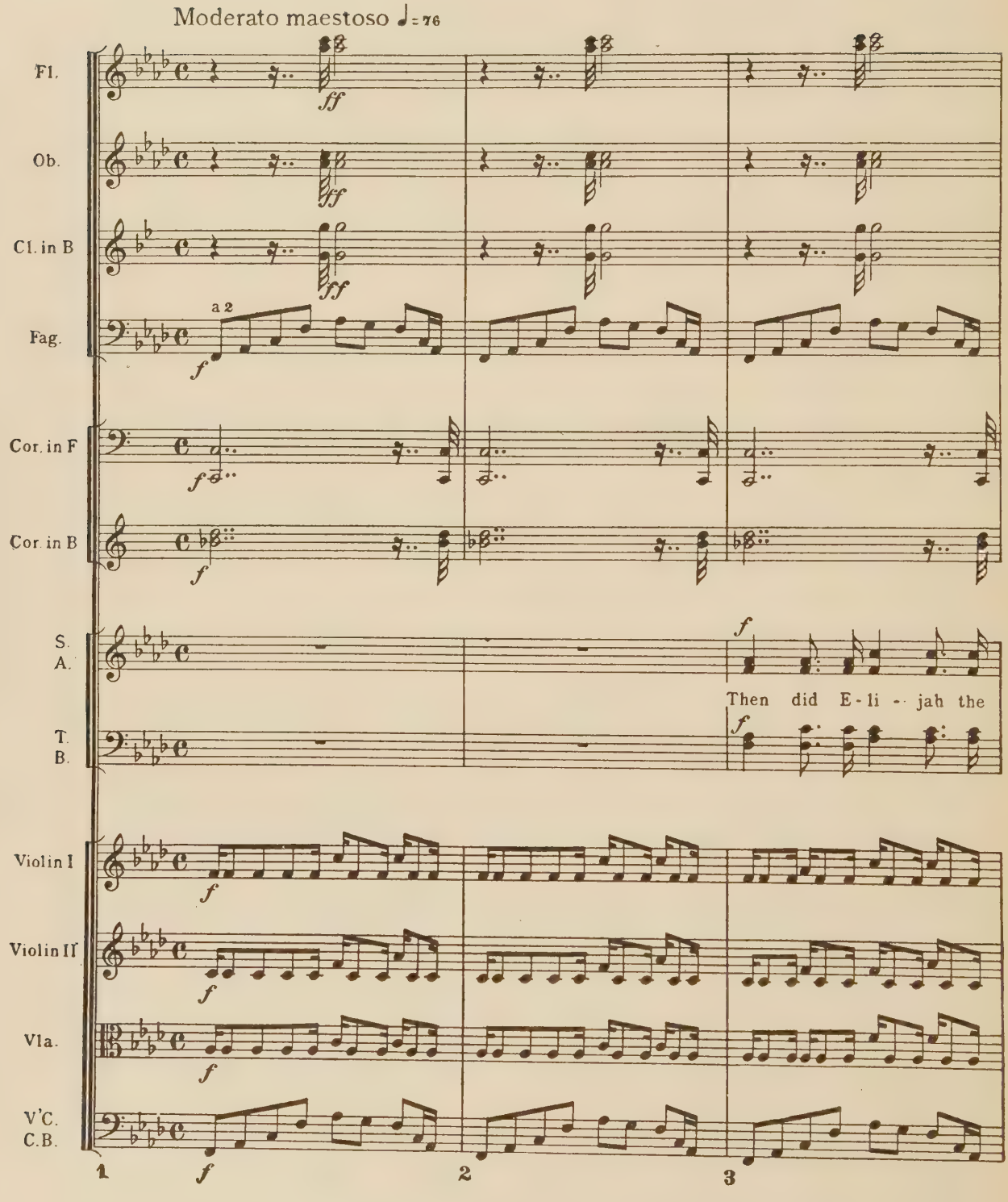
The main features of the orchestral accompaniment are represented in the organ transcript by taking the undulating broken chord work with the left hand on the choir organ, and the supporting wood-wind on the swell with the right hand.

In order to impart a little more fullness to the broken chord work, the latter might be taken by the left hand or soft great organ flue stops coupled to a soft swell to oboe—while the right hand plays the wood-wind on a choir-organ with 8 and 4 coupled to swell.

NOTE. In all cases where the orchestral strings play broken chord work of the type represented in this excerpt (three or more notes per bow) such broken chord passages should be played on the organ in the smoothest and most sustained manner possible. Each chord note should overlap, and be held almost to its next repetition. This is commonly called *legatissimo.*

Excerpt 10

from the chorus "**Then did Elijah**"
in Mendelssohn's oratorio **Elijah**



The chorus "Then did Elijah" apparently presents a very hard nut to crack! Look at the vigorous bassoon and bass string passages! One might almost be tempted to indulge in a kind of violent dribbling and passing of the feet on the pedal board, a kind of acrobatic feat of juggling eighth- and sixteenth-notes at a fair speed on the pedals.

But wherefore so much wasted labor, with at the very least, an equal loss of effect?

Look at the powerful horn chords—the lowest horn providing a strong sustained bass. Look at the exultant wood-wind declamatory chords—placed high up in the compass of the instruments to enforce the sense of the words "Then did Elijah break forth like a fire." These are the features we must aim at reproducing in the organ transcript—not a slavish adherence to the letter—but a broad reasonable reproduction of the spirit of the work.

The important horn and wood-wind chords are omitted in the pianoforte score.

The left hand on a fairly big great organ will bring out the forceful bass string passages, and the right hand will provide the chords on the same keyboard.

The pedals take the lowest horn notes which give the foundation tone to the harmony, and also preserve the rhythmic figure.

Or, the right hand could give the chords on a full choir coupled to full swell (an octave higher than indicated in the transcript) leaving the great organ for the left hand.

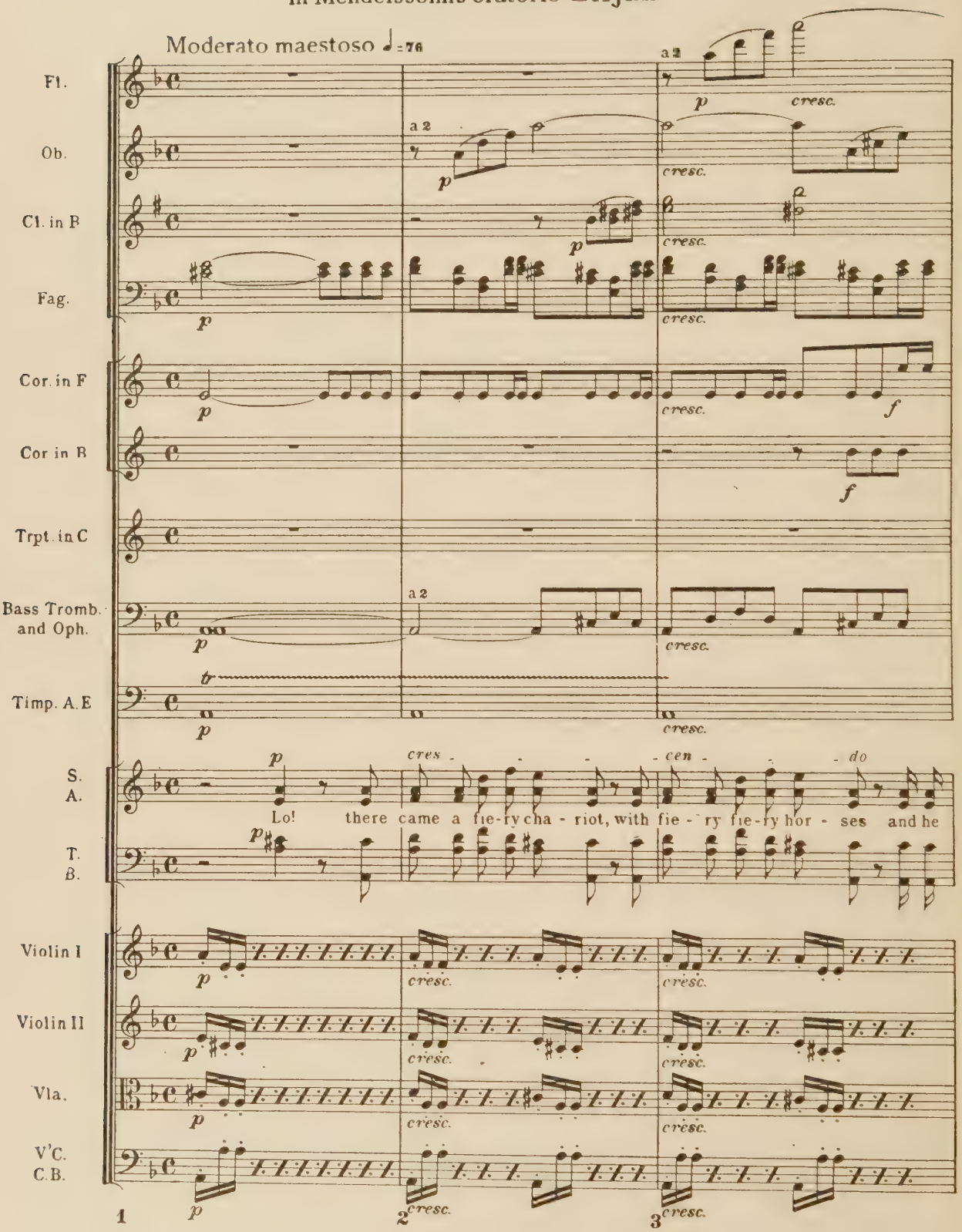
It would be ridiculous to take the rugged bass string passages on the pedals, for it would result in destroying the proper balance of organ tone.

It would be equally absurd to try and reproduce the syncopated work of the upper strings. Such quick syncopations are peculiar to string work—but are useless on a keyed wind-instrument like the organ.

In the transcript, we must oust this rhythmic element which, in the form given in the excerpt and at the speed ♩ = 76 is distinctly an orchestral feature.

Excerpt 11

from the latter part of the chorus "Then did Elijah"
in Mendelssohn's oratorio Elijah



Later in the same chorus from which the previous excerpt is taken, we find quite a different problem to tackle. Here "fiery chariots and fiery horses" are brought to the imagination, by all the strings playing sixteenth-notes in triplets

(one note per bow)—a partial imitation of the sound of rushing horses—a kind of musical "onamatopœia." All the rest of the orchestral forces deal with prominent figures supporting and amplifying the vocal elements.

NOTE. The bass trombone and ophicleide maintaining the forceful foundation work—and the drums, continually rolling on bottom A.

None of the wood-wind, horn, or brass groups are given in the pianoforte score.

In these days of enormously large and marvellously built organs, it would be rash to assert that such and such an effect cannot be reproduced on a modern instrument. But although wonderful contrivances are continually being invented to assist and, presumably to ease, the control of innumerable stop-knobs or stop-keys, an organist like most other human beings, has but two hands and two feet!

If we look carefully at the orchestration of Excerpt 2, it will be seen that there are three definite forms of accompanying material. First, there is the supporting ground work of drums and low brass. These give the basis of the harmonic structure. Then there is the wood-wind and horn group, which serves the double purpose of filling up the harmony and assisting the choral parts. Lastly, the strings are busy with a strongly defined rhythmic figure.

A satisfactory solution of the first will be attained by taking the low brass part on the pedals. This disposes of the feet, the proper place for the foundation tone of the harmonic structure.

The filling in parts assigned to the wood-wind and horns could be taken by the right hand on a small great organ (at first small, then increasing in body) coupled to swell. Thus we have supplied the necessary support for the voices, and have disposed of the feet and the right hand. We have only one hand left and that must take over the string parts. Here we must compromise and not attempt to reproduce the string repetitions. The best way to make an artistic compromise of the string group is to introduce tremolo chord work. This will produce a certain amount of the restless movement, which must be represented as far as possible.

NOTE. The low brass eighth-note phrase is intentionally altered in order to clear the air, so to speak. As it stands in the transcript it is clearer and more sharply defined than it would be if the pedals were to adhere to the original. The latter on the pedals would be inclined to sound thick muddy and raucous. The alteration is a simple one, yet the improvement in the effect amply justifies the substitution of the sixth eighth-note of measures 2 and 3 by the upper octave of the fifth eighth-note.

Excerpt 12

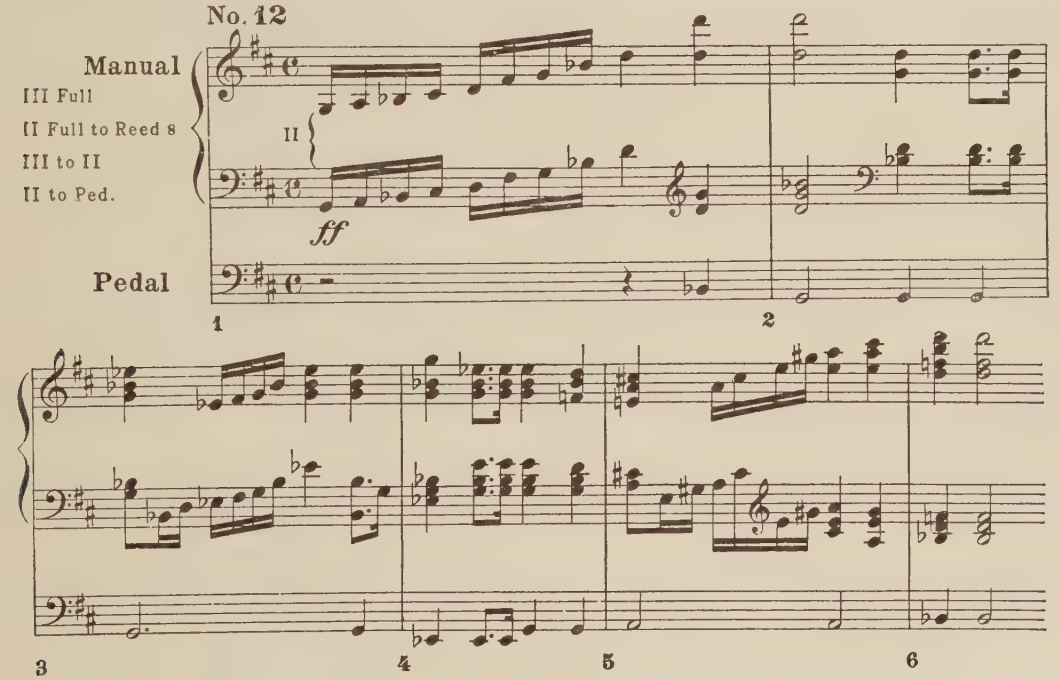
from the final chorus "And then shall your light" in Mendelssohn's oratorio Elijah

The last excerpt from the *Elijah* serves to illustrate two very important points. First, the opening string passage, played very loudly (one note per bow), and without any wood-wind, horn or brass work. Second, the appearance in the pianoforte score of a *silent half-measure* in the accompaniment during the

last two beats of the second and fourth measures. This latter thoroughly exemplifies the utter falsity of the accompaniments of choral-orchestral works as exhibited in the pianoforte scores.

There are no silent half-measures in the accompaniment here, for it will be seen in the full score, that the whole of the wood-wind, horns, and brass forms a magnificent phalanx of orchestral tone, supporting the choral forces and at the same time enhancing the meaning of the words "And then shall your light break forth as the light of the morning breaketh."

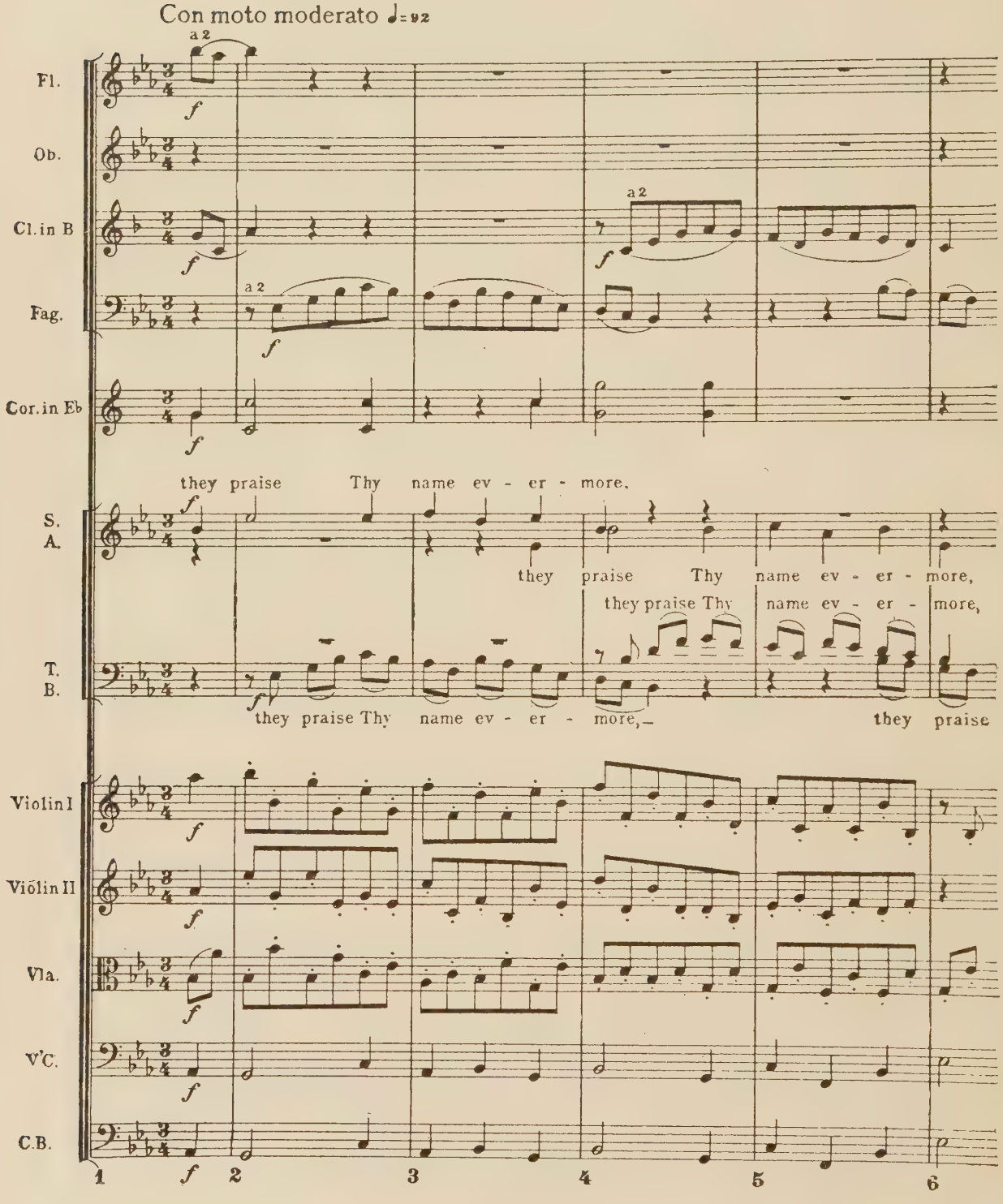
The importance of the first point lies in the fact that although it is not generally advisable to substitute full organ for big string tone, the passage given here is so very strong, the moderate speed allowing each note to be played with a firm bite of the bow, that it would require an ample great organ coupled



to a good full swell to endow the passage with sufficiently vitality and grip. Therefore, in the organ transcript this string passage, where *all* the violins, violas,

Excerpt 13

from the chorus **"How lovely is Thy dwelling place"**
in Brahms's Requiem



cellos and double-basses are playing very loudly and only octaves apart, is assigned to a full great organ coupled to a full swell organ—for the hands only.

NOTE. The pedals would only encumber and ruin the effect if added to the manuals for this passage. The pedals are reserved for the foundation notes of the chords—and these chords are played on the great manual. See also additional note on page 36.

The accompaniments as given in the pianoforte scores of Brahms' best known choral-orchestral works *The Requiem* and *Song of Destiny* are hardly less misleading than those of his forerunners.

The chorus "How lovely is Thy dwelling, O Lord of Hosts" from his *Requiem* is probably in the repetoire of every cathedral, collegiate, church and chapel choir where anthems and sacred choruses are made a feature of the services.

The accompaniment as it appears in the pianoforte score of this chorus is a particularly hopeless problem to look at, for it gives a very scattered view of the orchestral situation, and no clue to the composer's general orchestral intentions.

Excerpt 13 (from the chorus just referred to) shows a pianistic disposition of the orchestral string parts in the pianoforte score. A glance at the orchestral score will show us that the horns support the soprano and alto leads, the bassoons help the basses, and the clarinets take on the tenor entry.

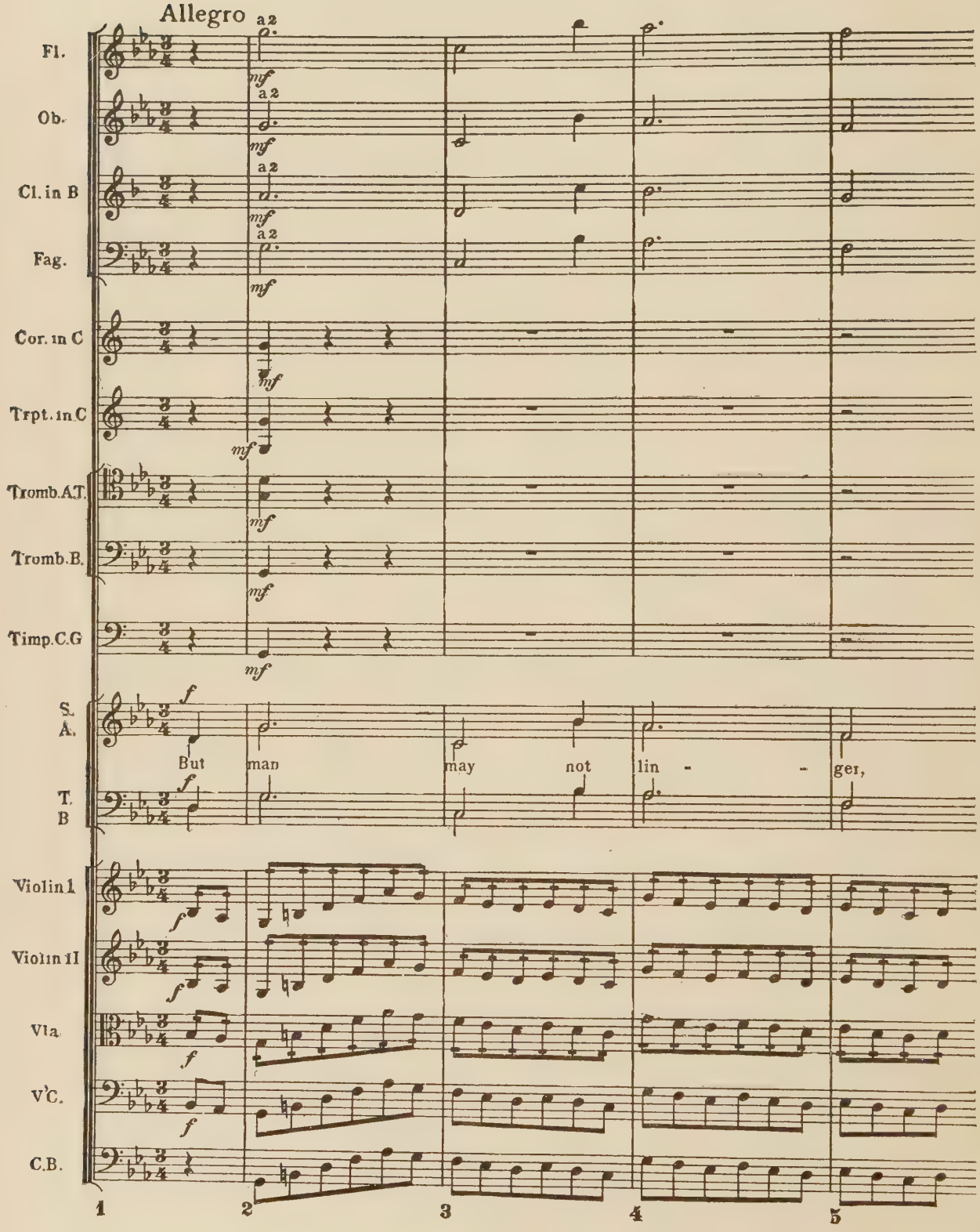
The strings are absolutely independent, yet a pianoforte disposition of the strings is made to serve as the accompaniment in the pianoforte score.

The organ transcript gives a very fair disposition of the orchestral version.

All the vocal parts are supported and the string movement indicated. It would be well for fulness and weight to take the accompaniment on a great organ with small diapason and flute tone coupled to the swell with reeds.

Excerpt 14

from the Allegro movement **"But man may not linger"**
in Brahms's Song of Destiny



Brahms' *Song of Destiny* from which this excerpt is taken, is not nearly so well known as his greater work *The Requiem*, but it provides some very interesting problems in transcribing for the organ some of its orchestral accompaniments.

The full score of Excerpt 14 shows that the voices are strengthened at the unison and octave pitches by all the wood-wind, each pair of wood-wind instruments playing in unison, as directed by the orchestral indication *a*2—and not each one playing a separate part.

The strings have vigorous passages to play, one note per bow, and repetitions in sixteenth-notes. The strings here are again absolutely independent—yet this is the part which is given in the pianoforte score.

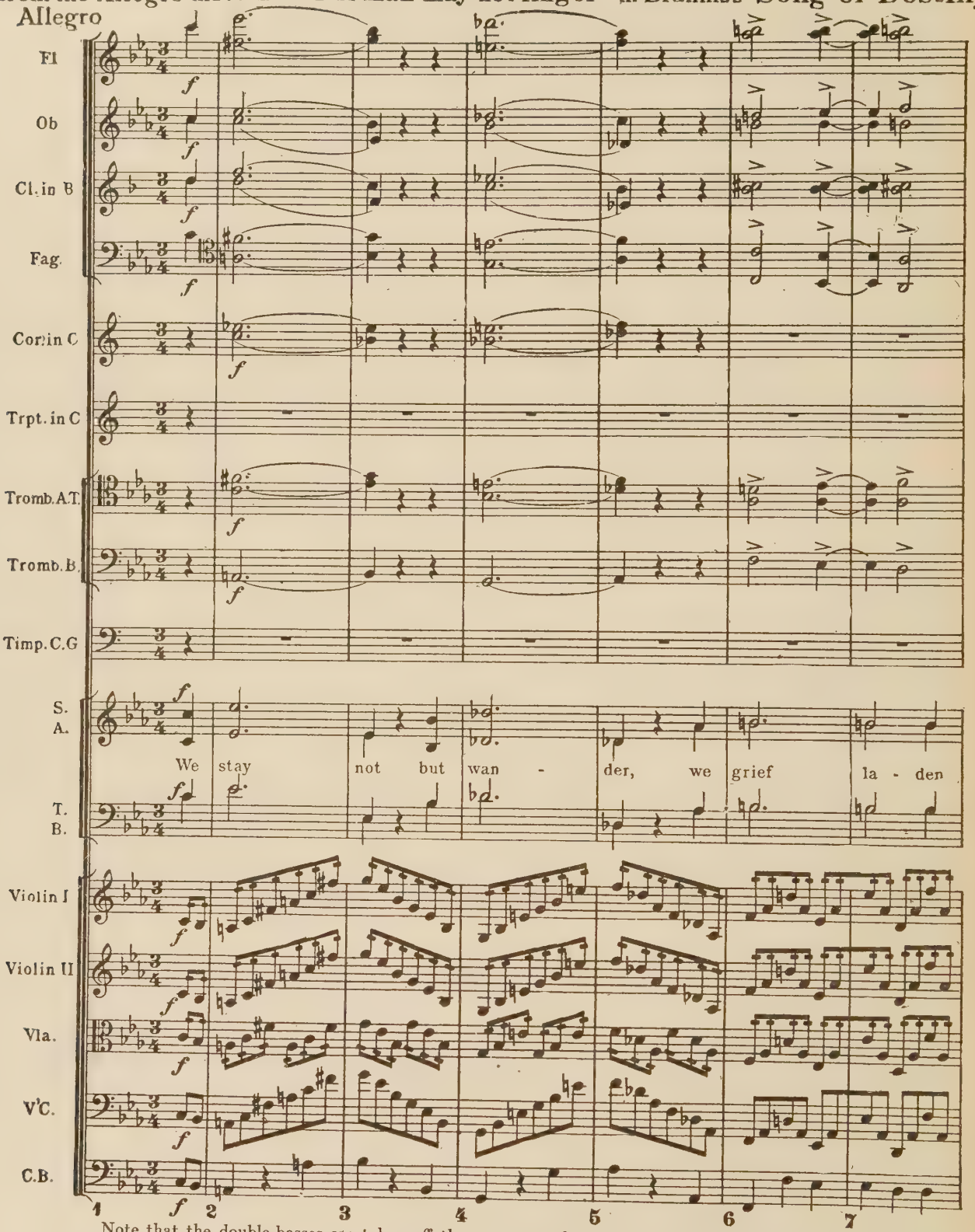
In the organ transcript

the string movement is maintained by the left hand on a fairly heavy great organ. The pedals coupled to the great, with the right hand on an ample choir organ coupled to a good swell corroborate the voices.

It gives a reasonable representation of what is going on in the orchestra, and also serves as an excellent support for the choral body.

Excerpt 15

from the Allegro movement **"But man may not linger"** in Brahms's **Song of Destiny**



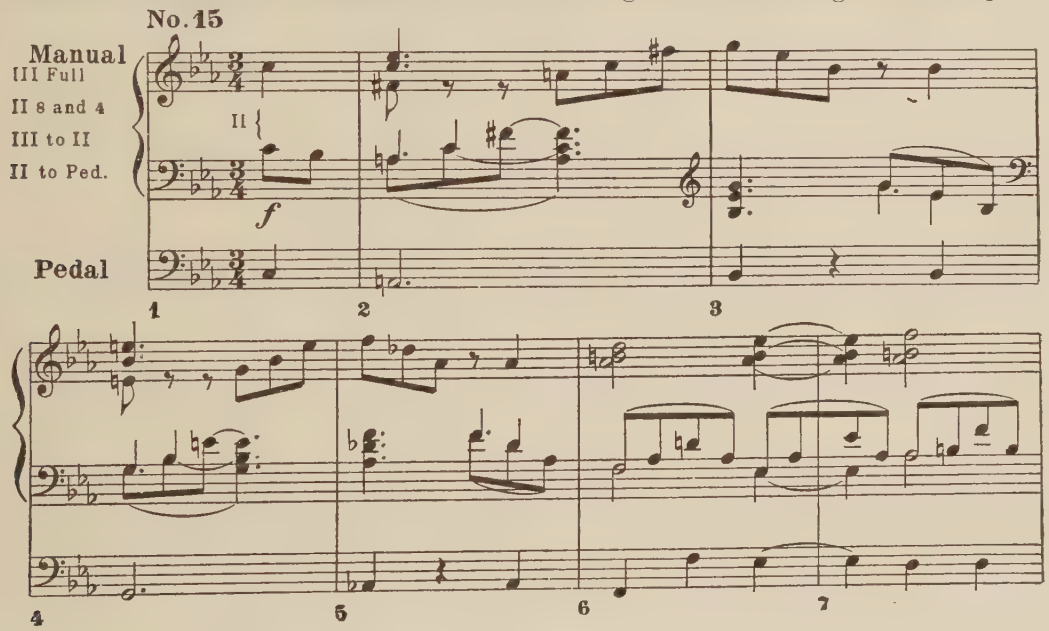
Note that the double-basses are taken off the passage and put on to the foundation notes. The pianoforte score makes a better show in this section than in the previous one, by giving the passage playing to the right hand and the chords to the left hand.

The continuation of the preceding excerpt, leads to a more complicated form of orchestration than has yet been given in this book. Excerpt 15 shows a much wider sweep of string work than in the preceding passage from the same work.

The strings are still playing repetition sixteenth-notes brilliantly, one note per bow, in the form of wide-range broken-chord passages.

The vocal leads, excepting the first, are not supported, but the chorus is backed up harmonically by the whole force of wood-wind, horns, and brass. The syncopated chords at the end of the phrase add a prominent rhythmic effect here.

The extensive range of the broken chord work in the strings is so telling and brilliant that some of its features should be brought out in the organ transcript.



Let us see how it may be done.

The right hand and left hand (alternating) dotted quarter-note chords in the first and second half of each measure, give the requisite harmonic strength and background which the wood-wind, horns, and brass have in the orchestral score.

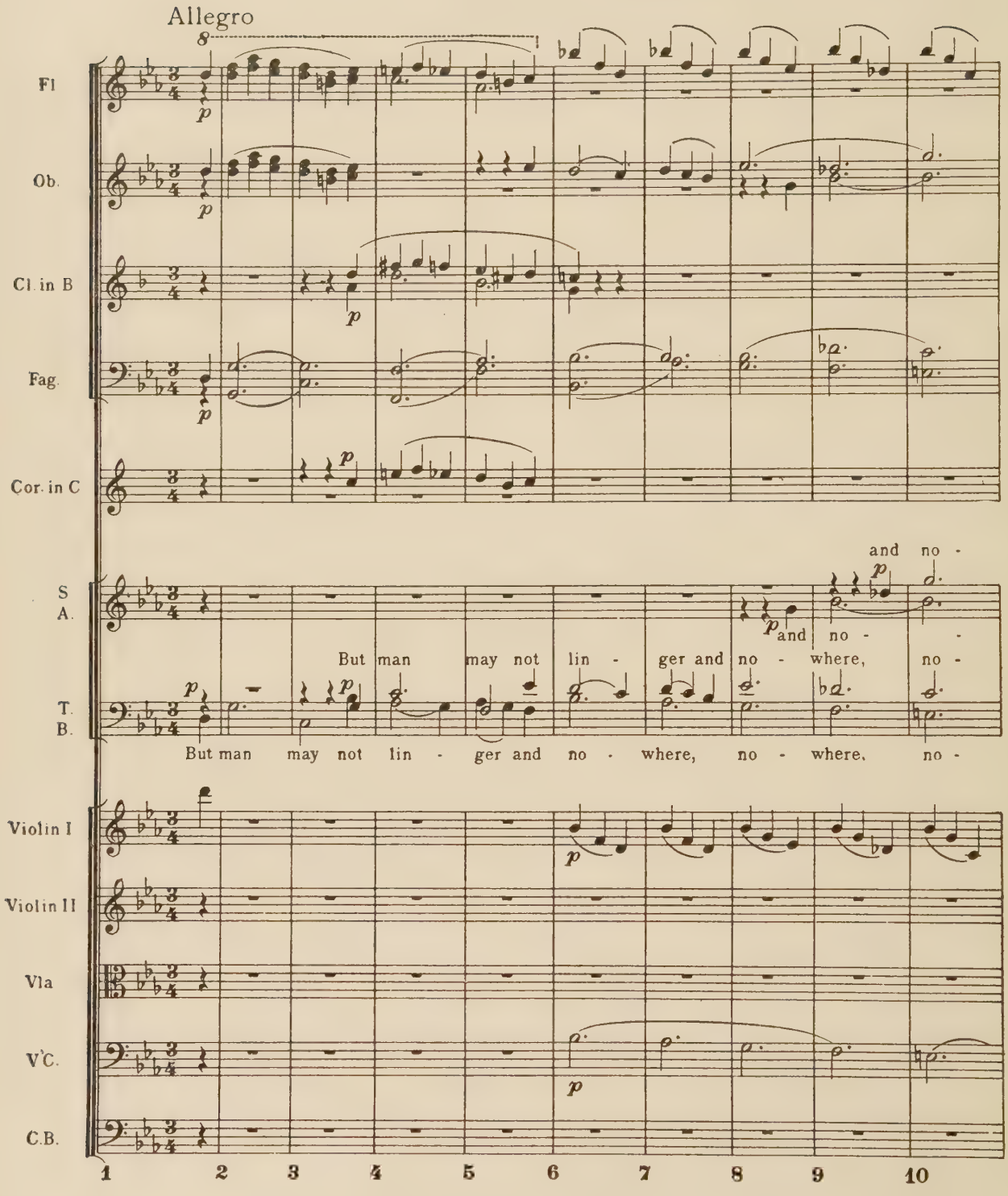
The string passages are taken by the left hand and right hand (alternately) in the first and second half of each measure, and played legatissimo.

The playing of these string passages legatissimo so that the chords accumulate and grow, will add breadth and weight to the whole general effect.

It should be played on a full great organ without reeds coupled to full swell. The pedals take the brass and string basses.

Excerpt 16

from the Allegro movement **"But man may not linger"**
in Brahms's Song of Destiny



This last excerpt, also from Brahms' *Song of Destiny*, will bring to an end the first section of this work on organ transcription.

The scoring is light, wood-wind and horns only being used in the first four measures—the first violin and 'cello being added for the last five measures. Each vocal lead is helped out by one of the wood-wind group.

The pianoforte score in this case does give a fair representation of the orchestral parts—but as no orchestral indications are given, one is left in the dark as to the orchestral color constituents of the phrase.

The vocal bass and first bassoon lead may be taken by the left hand (in the organ transcript),

on a soft great organ, while the right hand disposes of the upper wood-wind work on a choir organ coupled to swell, both these organs having a fair complement of soft 8 and 4 stops drawn.

The second bassoon part can be allocated to the pedals—for this is the bass of the passage.

Later in the same phrase, the right hand must leave the wood-wind and join the upper vocal leads, the quarter-note movement of flute and first violin being implied rather than actually presented note for note.

The orchestral accompaniment of choral works involves the use of an ever-varying palette of musical coloring, each color being spread on our musical canvas in an idiom best suited to the characteristics of each individual instrument or group of instruments.

The scheme of orchestral accompaniment brings into play four prominent families or groups of instruments, *viz.:* string, wood-wind, brass-wind, and percussion, each group providing an inexhaustible supply of musical effects—a variety of musical effects which no pair of hands and feet could possibly reproduce, however large and modern the organ might be.

But organs of a very useful and complete type are far more numerous and more available than that greatest of all musical combinations—the modern full orchestra with its sixty to eighty performers.

Choral works with orchestral accompaniments are frequently given in cathedrals, churches and concert-rooms, with the organ as a substitute for the orchestra. The organ can never be a reproduction of a complete orchestra, but the judicious use of a good instrument, with artistically laid out accompaniments, will make an excellent substitute for it.

An ample technique both on the manuals and pedals is necessary for the performance of such accompaniments, as well as a true conception of the orchestral effects under consideration.

Up to this point we have been dealing with the orchestra as a medium of accompaniment. The next section will be devoted to the transcription of phrases from the great orchestral works, where the orchestral forces form one great solo body.

Additional note to Excerpt 12

The terms "full great organ" and "full swell organ" have a somewhat vague significance since in some of the largest instruments it would mean twenty or more stops on each of these manuals—while in small organs it might mean only five or six on each. In this latter case, *viz.:* that of very small instruments, it would be necessary to add the pedals to the sixteenth-note phrase in Excerpt 12, because such a small great organ would lack the requisite amount of body and weight. There are probably no two instruments quite alike in size and composition of tone, but the author has in mind, for the purpose of illustrating transcribed passages, the average instrument of three manuals and pedals, with about thirty or forty sounding stops—couplers, composition pedals or pistons being extra.

SECTION II

Section II.

The Transcription, for the Organ, of Orchestral Symphonic Work.

The principles governing the transcription of orchestral symphonic work are the same as those which obtain in the rearrangement of orchestral accompaniments.

In the former class of work, however, much greater care and discrimination are needed, because the orchestral combination is a "solo" one, and not a medium of accompaniment.

The chief aim should be to endeavour to make that which is arranged for the organ sound as though it had been originally written for it.

It is better to simplify and cut down the orchestral score than to crowd as many notes into the three-stave organ score as the hands and feet can actually grasp. These remarks apply more particularly to modern orchestral composition, in which large orchestras are the rule.

With regard to early symphonic music, where a relatively small orchestra is employed, such as Mozart, Beethoven, Weber, and Mendelssohn used, there are greater difficulties to contend with.

Though many of these scores are slender, the instruments are used in a more independent manner than is the case with the large modern score. The harmonic backing and filling-in material which is given to each group in modern orchestral music is entirely lacking in the earlier scores.

In the latter, the melodic importance of the work allocated to each instrument is thrown into greater prominence and relief than in the modern scores, because of the absence of the innumerable doublings of so many notes.

For this reason, a Mozart, Beethoven, or Weber movement is more difficult to arrange satisfactorily than a Wagner movement. With Wagner or Tschaikowsky there is so much to choose from in the score, and many effective alternatives are possible in the transcript. With Mozart or Beethoven there is very little that might be considered redundant from the point of view of the organ transcript.

The excerpts given in the following pages are all from works which are in the author's repertoire of the St. George's Hall, Liverpool, Recitals. They have therefore had the test of practical performance.

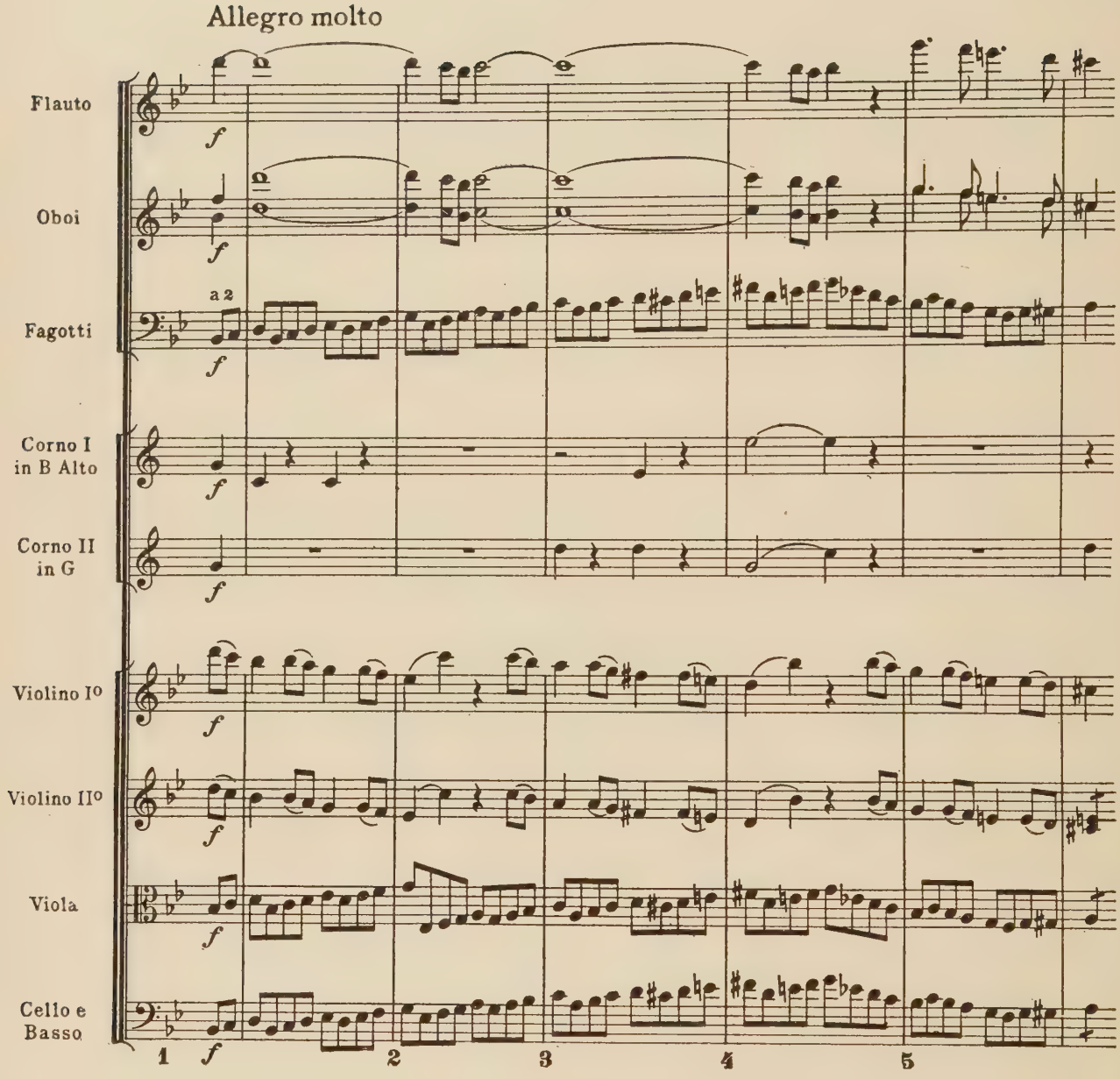
Many of the examples are capable of being artistically transcribed in several ways, but the author hopes that the suggestions and adaptations here given, may stimulate organ recitalists to make a larger and freer use of the splendid heritage of symphonic works for their recitals.

The more an organist uses his flutes and reeds in an orchestral manner, the freer and more artistic will his playing become, whether in accompanying or in solo work. The more an organist studies and strives to play the symphonic works of Mozart, Beethoven, Weber, Mendelssohn, Schubert, and Schumann, the clearer and more intelligible will his technique become, whether it be the technique of expression or the technique of manual and pedal work.

Excerpt 17

from Mozart's G minor Symphony

(First Movement)



It has already been pointed out, that the orchestral scores of Mozart, Beethoven, Schubert, Weber, and Mendelssohn furnish some of the most difficult problems in the art of organ transcription that can be found, because of the contrapuntal independence of the wood-wind group of instruments and because of the great effects these composers produced with the small orchestras at their disposal—orchestras relatively small compared with the orchestra of Wagner, Berlioz, and the moderns.

Mozart's *G minor Symphony*, from which Excerpts No. 17 and 18 are taken, furnishes many such problems. In Excerpt 17 the principal subject is given to the violins. An important counter subject is carried out by the bassoons, violas, cellos, and string basses, these string basses playing one note per bow. A secondary but very prominent counter-theme is given to the upper wood-wind, and the horns provide a little filling up material.

All these features (except the horn part) should be reproduced in the transcript. The horn part is immaterial from the transcription view-point—although it has its place in the score.

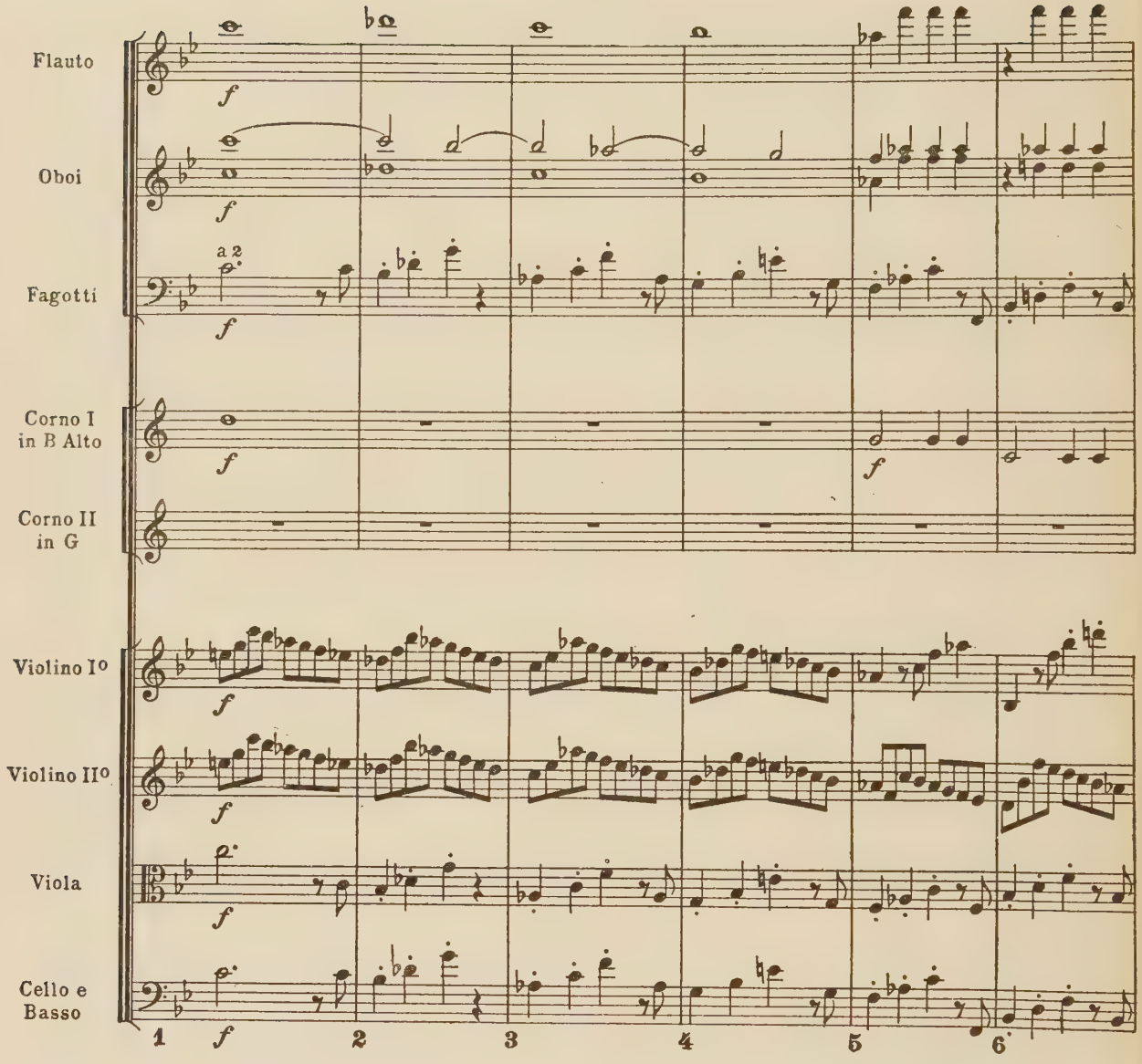
Played on a great organ with light eight and four foot diapason and flute tone coupled to an ample, but not too heavy, swell, with diapason string and reed tone, this excerpt will sound artistic and effective.

It will be seen that the string basses and bassoon passage offers an excellent opportunity for a most effective piece of passage-playing in the pedals, with a natural swing up to the top note of a thirty-two note pedal board. The pedal organ should have requisite sixteen and eight foot tone—not too heavy and without reeds, and should be coupled to the great. The swell organ will provide a sufficient background of color.

There has been no attempt to reproduce *exact* orchestral coloring. The prominence of the upper wood-wind and the merging of the strings through and with the wood-wind at a similar pitch, seem to suggest a clear bright quality of organ tone with a coloring of reed quality.

Excerpt 18

from the same movement as the preceding

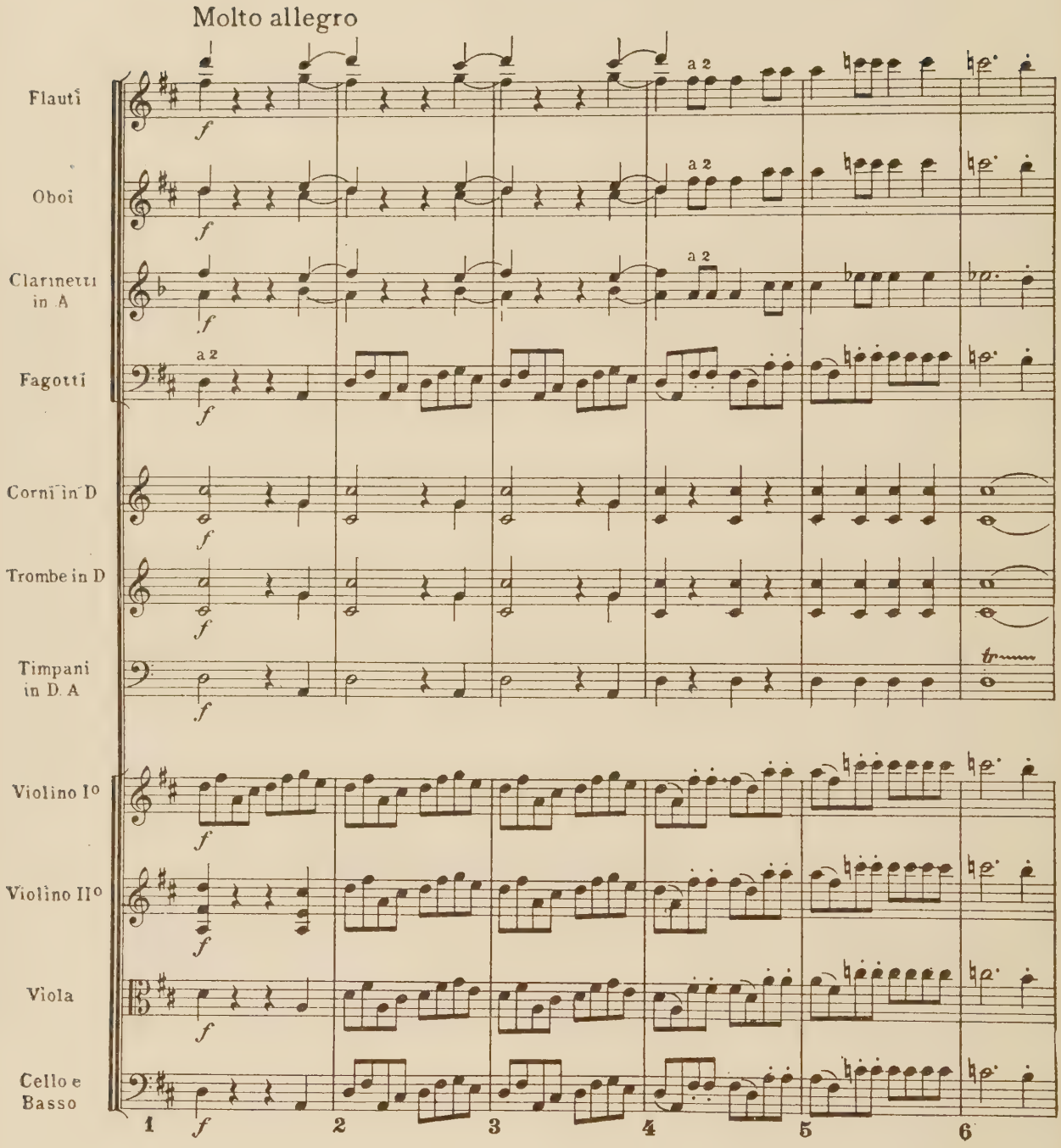


Here all the violins deliver a vigorous sequential figure, playing one note per bow. In the fifth measure it is left to the second violins only, while the first violins imitate the figure of the bass strings and bassoons. In order to arrive at a reasonable distribution of organ tone, it will be necessary to bring the flute and oboe parts down an octave.

This will allow freedom for the right hand to play the sequential violin figure in the first four measures. The same hand can take the wood-wind rhythm in the fifth and sixth measures, while at the same point the left hand continues the violin running passages. The left hand, too, takes the transposed upper wood-wind of the earlier measures. The registering for this excerpt should be the same as in the previous one and for the same reasons. The small orchestral force is playing *tutti*, firmly and brilliantly. There is no warrant nor any artistic necessity for the actual reproduction of orchestral coloring here.

Excerpt 19

from Mozart's **Don Giovanni** Overture



If we compare this excerpt with No. 17, it will be seen that the scoring is somewhat similar. In the extract from Mozart's *G Minor Symphony*, the bassoons, violas, and bass strings play the running passage work. In No. 19 (from the same composer's *Don Giovanni* overture), they have the same kind of work, all the violins joining forces in these vigorous octave and unison passages. Yet in the organ transcript of No. 19, the running passage work is not given to the pedals! Let us reason this out.

No. 17, brings into prominence several contrapuntal themes of almost equal importance. Neither trumpets nor drums are requisitioned. No. 19 is a passage where firm chords backed up by trumpets and drums predominate, the square rhythmic element preponderating and forcing its way through the passage playing of the full strings and bassoons.

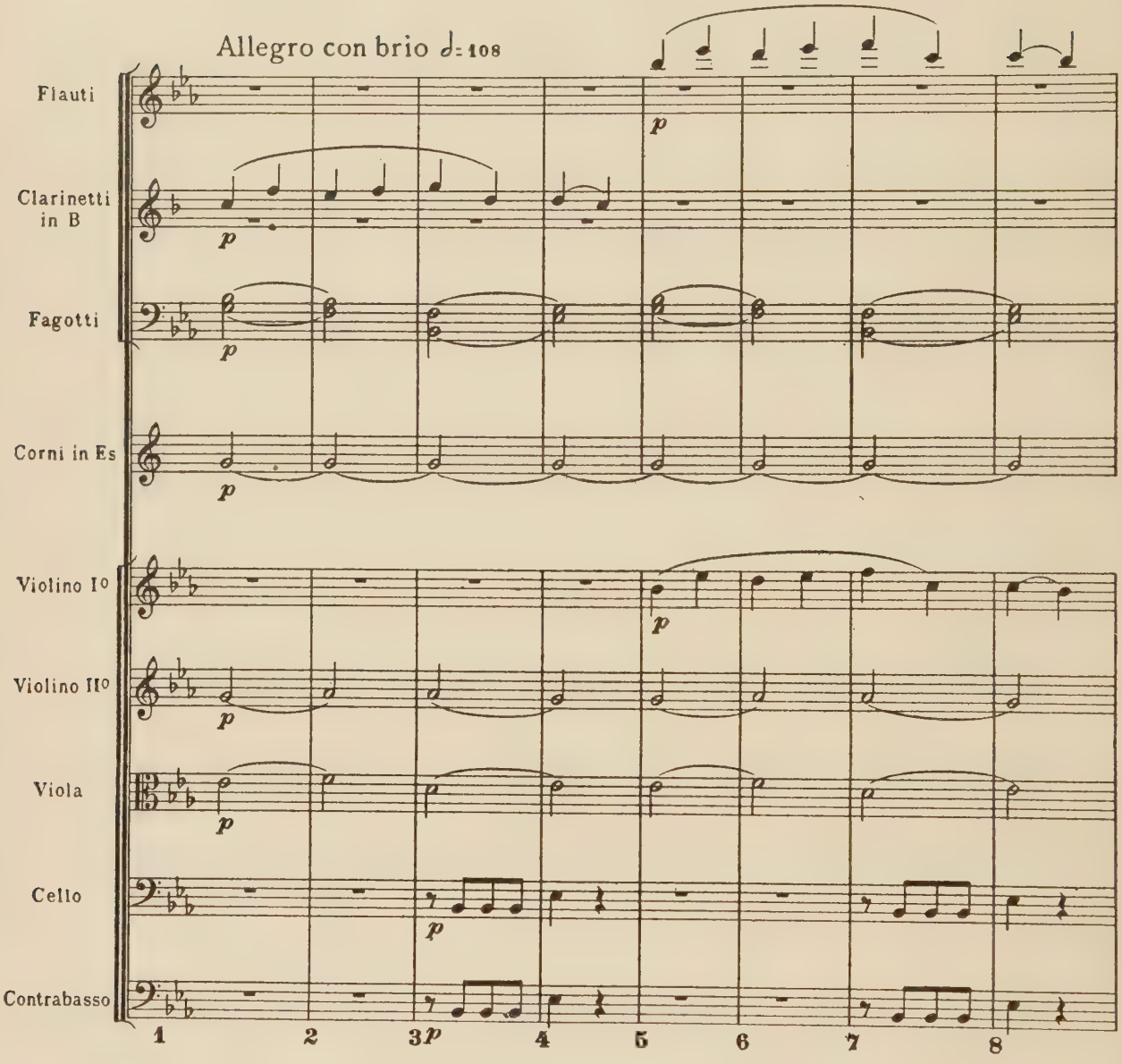
Hence, in the transcription of No. 19, the left hand and pedals give the requisite weight and solidarity of the wood-wind, horns, trumpets, and drums, whilst the right hand takes the passage playing of the strings and bassoons.

The registering may be the same as for Nos. 17-18—both hands playing on the great organ, and pedals coupled. It would also be possible for the right hand part to be played on the choir coupled to swell, where these organs are full and brilliant. In this case, a reed could be added to the great organ, for the left hand. The comparison of No. 17 and No. 19 is both useful and interesting.

Excerpt 20

from Beethoven's **C minor Symphony**

(First Movement)



The harmonic background and real bass of Excerpt No. 20, are both to be found in the bassoon parts. The string basses are occupied with reiterations of the subject rhythm:

Second violins, violas, and horns complete the harmonic structure. The second subject of this movement (First movement of the *C Minor Symphony*) is given first to clarinet I, then to flute I with first violins.

It is a delicate piece of orchestration, and a redistribution of the sustained harmonies will be necessary in the transcript, so that the pedals may be free for the short rhythmic subject motif.

The right hand takes the theme of the second subject, first in a choir organ full-toned reed, then on a soft flute stop on the great organ.

The sustained harmonies should be played on the great organ with registering already suggested, coupled to swell with flue and string-toned stops drawn and a soft reed. The pedals take the string basses.

On a four manual instrument with a well equipped Solo organ, flute, oboe and clarinet phrases, may be played on the fourth (Solo) Manual, where the registering can be readily arranged.

Those who wish to preserve the actual notation of the rhythm of the string basses may do so; but the repetition is too quick for clear enunciation in the pedals.

Excerpt 21

from Beethoven's **C minor Symphony**

(First Movement)

The scoring of Excerpt 21 is full and complete. All the instruments are playing vigorously, bright loud tone being required from the forces employed. The pounding drum figure corroborated by the trumpets forms a kind of secondary bass. The violin eighth-note figure is conspicuous, and comes right through the mass of sound, yet the wood-wind and horns have a marked rhythmic prominence in the first three measures which should not be overlooked. The violin eighth-note figure just referred to, which leads into the quarter-note passage, is virtually the highest *melodic* part of the score. Nevertheless, it is not always advisable, in an organ transcript, to give such a passage to the right hand on the most prominent manual (great organ).

In the arrangement given below

This passage is not given to the right hand on the great manual until the fourth measure. Here the wood-wind lacks the rhythmic import it had for the first three measures, and is merely amplifying the mass of sound.

In the last eight measures the right foot can take the string and brass basses, while the left foot can give out the fundamental basis of the harmony.

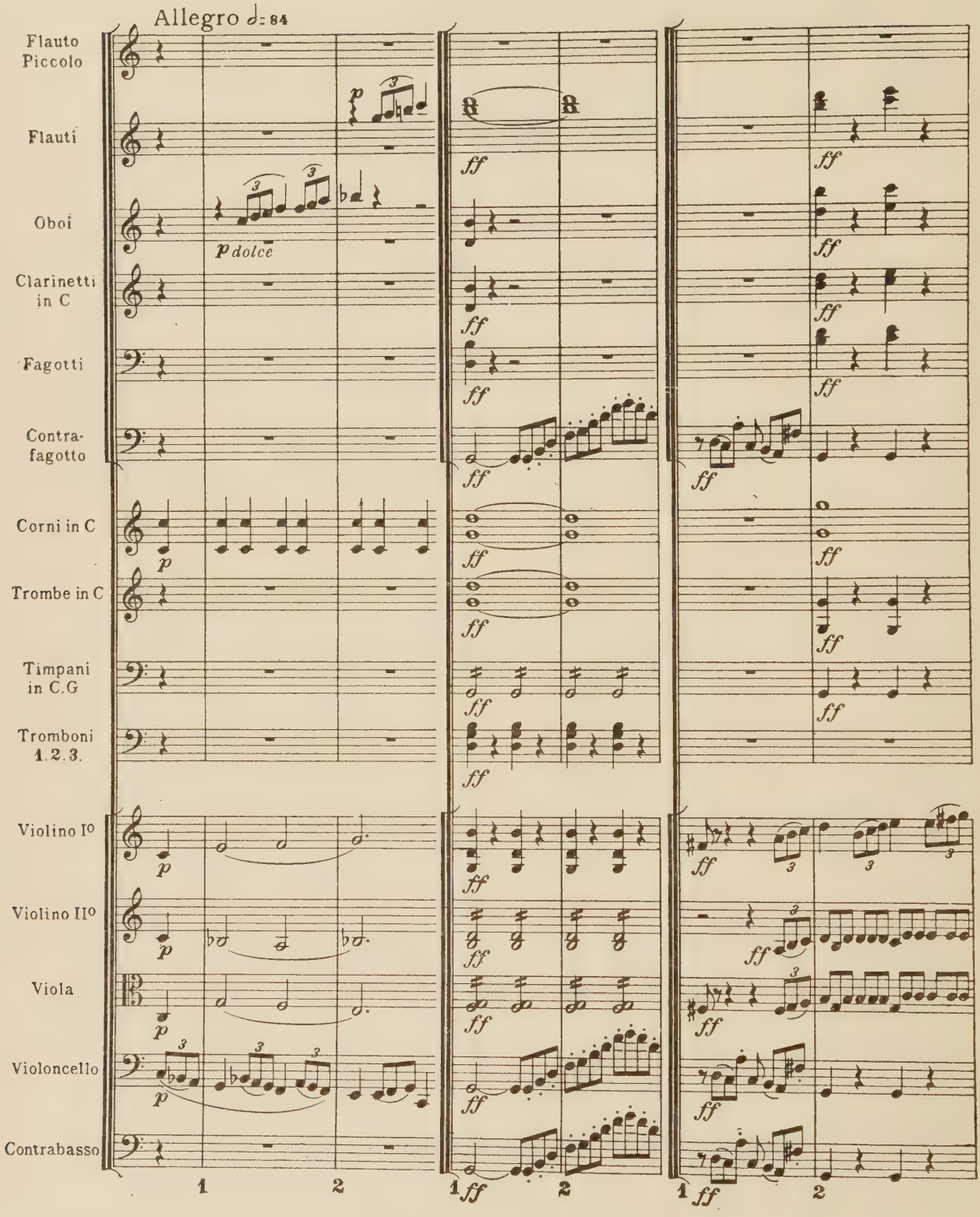
The registering should be an ample great organ to Principal 4, coupled to full swell.

The pedals, with plenty of 16 and 8 flue work should be coupled to the great. A full choir organ coupled to the swell, will serve for the right hand for the first three measures. It will be noticed that both feet are free for the double pedalling —the registering having already been prepared.

Excerpts 22-23-24

from Beethoven's C minor Symphony

No.22 No.23 No.24

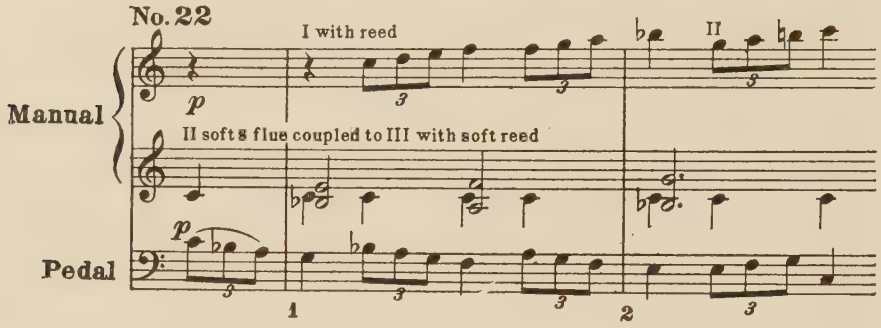


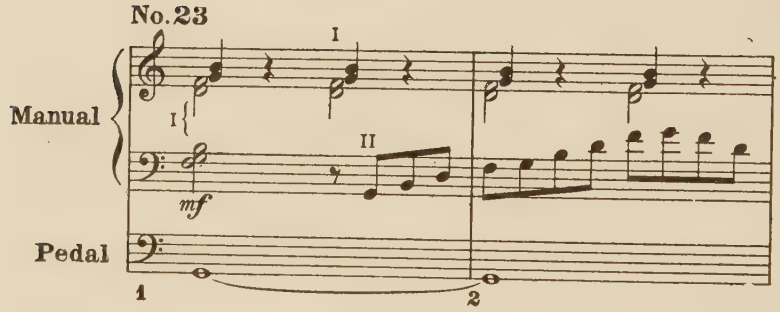
The Finale from Beethoven's *C Minor Symphony* makes a magnificent organ solo, if it is laid out carefully and with due regard to organ tone.

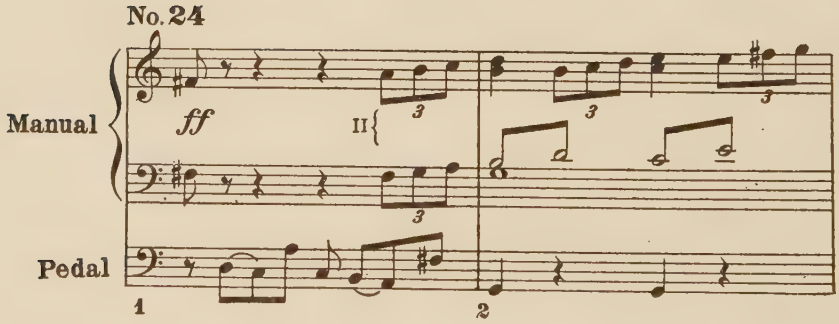
No. 22 shows an independent use of three groups, *viz.*, strings, horns, and wood-wind.

It is only possible to indicate the repetition notes of the horns, because the left hand is required for the upper strings (the viola is practically duplicated in the 'cello part); and the right hand for the wood-wind. In the organ arrangement, the 'cello phrase is given to the pedals coupled to soft great, *an octave higher*

than in the score. This will prevent muddiness and incoherence, and will not destroy the balance of tone.







The principal feature in No. 23 is the passage for the double bassoons and bass strings. So far as the range of this phrase is concerned, it would fit admirably, the modern thirty-two note pedal board. But here, the pedals had better be

reserved for the weighty foundation note of the harmony, as a substitute for the drums, leaving the bass strings and bassoon passage to the left hand. The double effect of sustained and detached chords, found in the upper string parts, may be left to the right hand. The registering should be great organ diapasons 8 and 4 coupled to swell reeds; choir 8 and 4 coupled to swell, and sufficient pedal tone coupled to great.

In No. 24, all the instruments are playing *fortissimo,* with a certain ruggedness of effect.

The pedals should take the double bassoon and bass string passage, the rest being disposed between the hands as indicated.

Great organ to principal coupled to full swell and with pedals to great, would provide sufficient weight.

No. 25 and 26 give us splendid examples of the principal of compromise which confronts us continually when dealing with problems of organ transcription.

The whole of the orchestral force is employed in both these excerpts—all the instruments playing *fortissimo.* In both phrases also the piccolo stands out very prominently.

In No. 26, the piccolo passage can be effectively represented in the organ transcript by giving it to the right hand on full choir coupled to full swell, with both boxes open—and playing it at the piccolo pitch, i.e., an octave higher than written.

This brilliant piccolo shriek will rise well above the big chords of the left hand which are played on a good full great coupled to an equally good full swell.

In No. 25, the piccolo part is of equal importance to that of No. 26, because of its melodic and imitative significance. But if we treat it in the same way as in No. 26, we shall deprive the organ version of the immense weight of sound which the rest of the orchestral forces enjoy here. Even if we allow the left hand to hold a big chord on the great, while the right hand takes the piccolo part, we shall have to omit the brilliantly telling arpeggio passage of violins I. Therefore, in order to preserve the three essential constituents here, *viz.,* piccolo, violin I, and the general weight of tone from the rest of the orchestra, the whole passage had better be taken on a full great without reeds, coupled to full swell, leaving the left hand to bring out the piccolo notes above the sustained sounds.

In both 25 and 26, the piccolo part *looks* very important in the score, because it is not duplicated by any other instrument. The chief fact to be borne in mind is that these piccolo passages will pierce through any amount of weighty tone the rest of the orchestra can produce. It is not only visually prominent in the score but it is also very audibly prominent in effect.

Excerpts 25-26

from Beethoven's C minor Symphony

(Last Movement)

From Mendelssohn's *Midsummer Night's Dream* overture, we will take six short phrases, and adapt them to the medium of the organ.

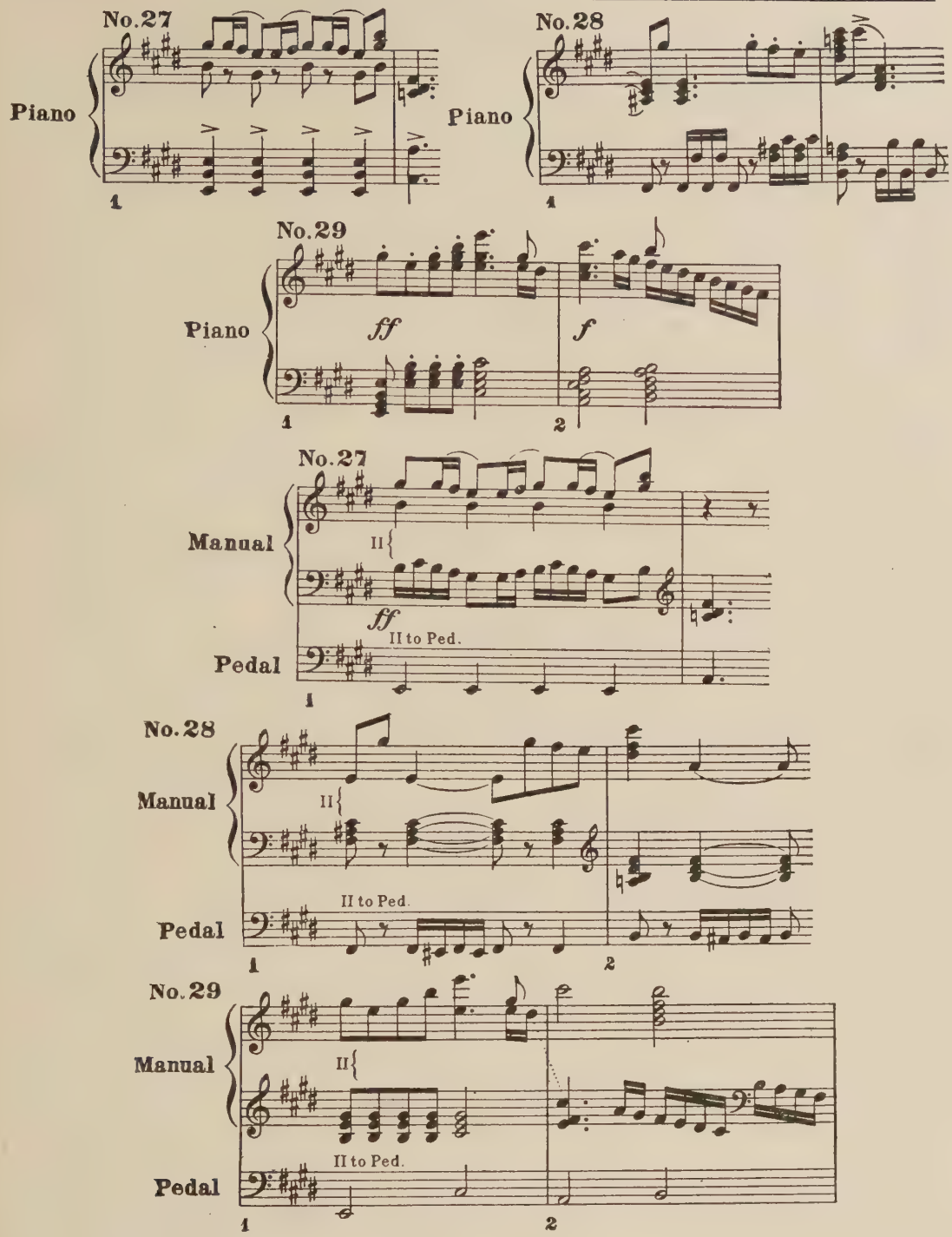
The full orchestra is employed in 27, 28, 29, all the instruments playing *fortissimo*. But although the score *looks* large, it should be noticed that there are no additional instruments introduced. The seventeen stave score is formed by separate staves being allotted to each of the two flutes, clarinets, and bassoons. This has been done because of the independence of the wood-wind work generally. There are only two horns, and in the brass group, two trumpets and an ophicleide.

A minor point, but one worthy of note, is that the full score notation is in half-, quarter-, and eighth-notes, whereas the pianoforte version and organ transcript are in quarter-, eighth-, and sixteenth-note notation. The latter is *visually*, more in keeping with the airy lightness of this charming work, than the full score notation.

Excerpts 27-28-29

from Mendelssohn's **Midsummer Night's Dream** Overture

A great organ with 8 and 4 flue tone coupled to full swell (either partially or fully open) would be sufficient for these three excerpts.



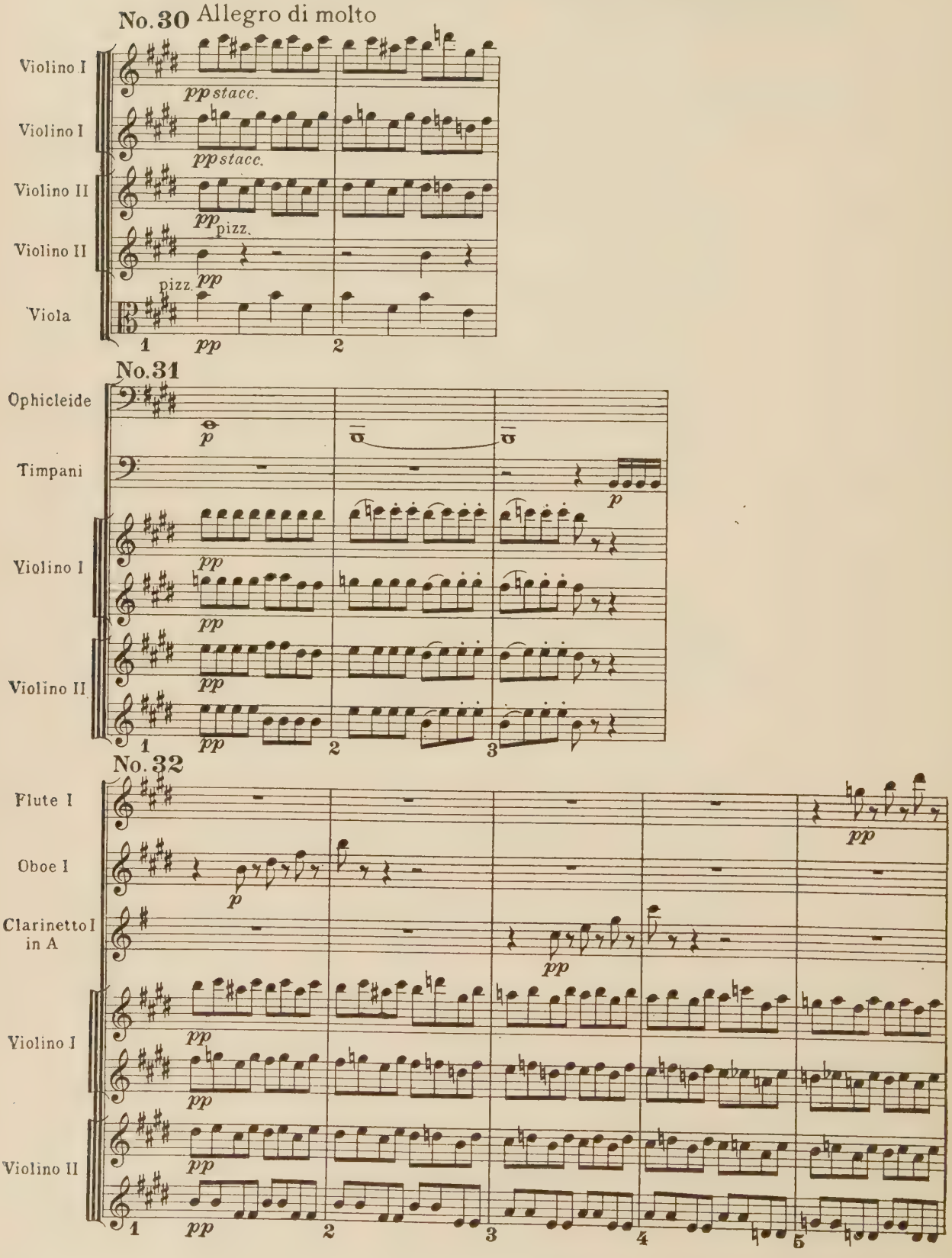
In 27, a slight redistribution of the flute, clarinet, and violin figures enables us to obtain clarity and lightness of movement.

In 28, a short pedal trill replaces the vigorous repetition figure of timpani, viola, and bass strings.

In 29, the timpani play similar repetitions, but here they are counter-balanced by the strongly sustained brass (ophicleide) and bass strings. In 29, too, the brilliant violin passage is transferred to the left hand in the second measure. This will allow the right hand to take the sustained work of the violins I and upper wood-wind, either on the great manual or choir coupled to swell.

Excerpts 30-31-32

from Mendelssohn's **Midsummer Night's Dream** Overture



Excerpts 30, 31, 32, illustrate the laying out of divided string work, which Mendelssohn so freely uses in his *Midsummer Night's Dream* Overture to bring to the hearer's imagination the dainty light dancing movements of fairy elves.

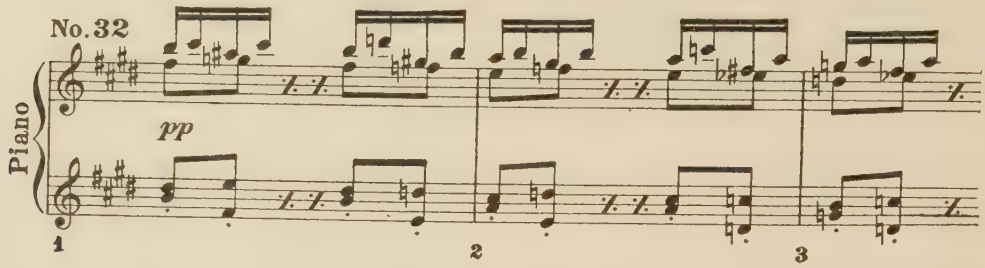
In each of these phrases the violins are subdivided into four parts, two violins I; two violins II.

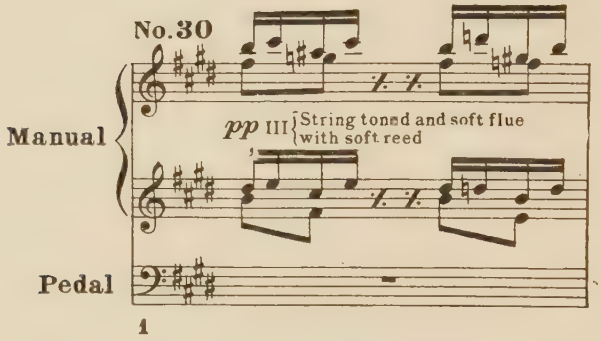
On the organ, an artistic substitute for this orchestral string tone, can be found on a swell with string tone stops (finely voiced gambas) and soft flute work (if not thick or woolly), with the addition of a soft reed.

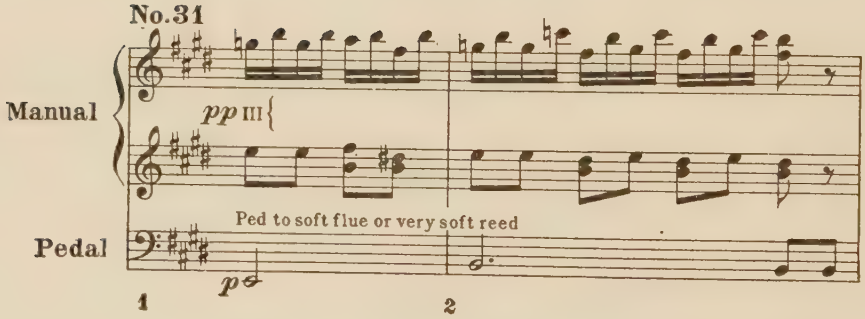
If the organ possesses a very soft and round reed such as a finely voiced contra fagotto 16, the low brass (ophicleide) phrase in 31 may be given to this stop in the pedals, i. e., if coupling accessories permit.

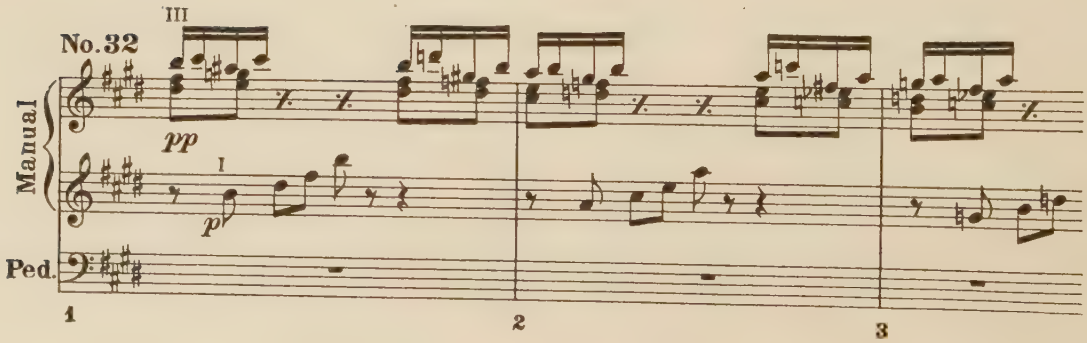
The left hand on a suitable choir organ, may bring out the detached wood-wind leads of 32.

The possibility of obtaining anything akin to the ethereal string tone of the orchestra, depends entirely upon the quality and voicing of the gambas, salicionals, celestes dulcianas and similar toned stops to be found on swell and choir organs. If the stops referred to are really refined and good, many artistic effects somewhat analogous to string tone are obtainable.


No.32
Piano
pp
1
2
3


No.30
Manual
pp III String toned and soft flue with soft reed
Pedal
1


No.31
Manual
pp III
Pedal
Ped to soft flue or very soft reed
p
1
2


No.32
III
Manual
pp
I
p
Ped.
1
2
3

The score of Mendelssohn's "Hebrides" Overture, from which Excerpts 33, 34 and 35 are taken, is comparatively small. The group of brass-wind is represented by two trumpets only—and there are but two horns. As in the same composer's *Midsummer Night's Dream* overture and for a similar reason, a separate staff is allotted to each wood-wind instrument.

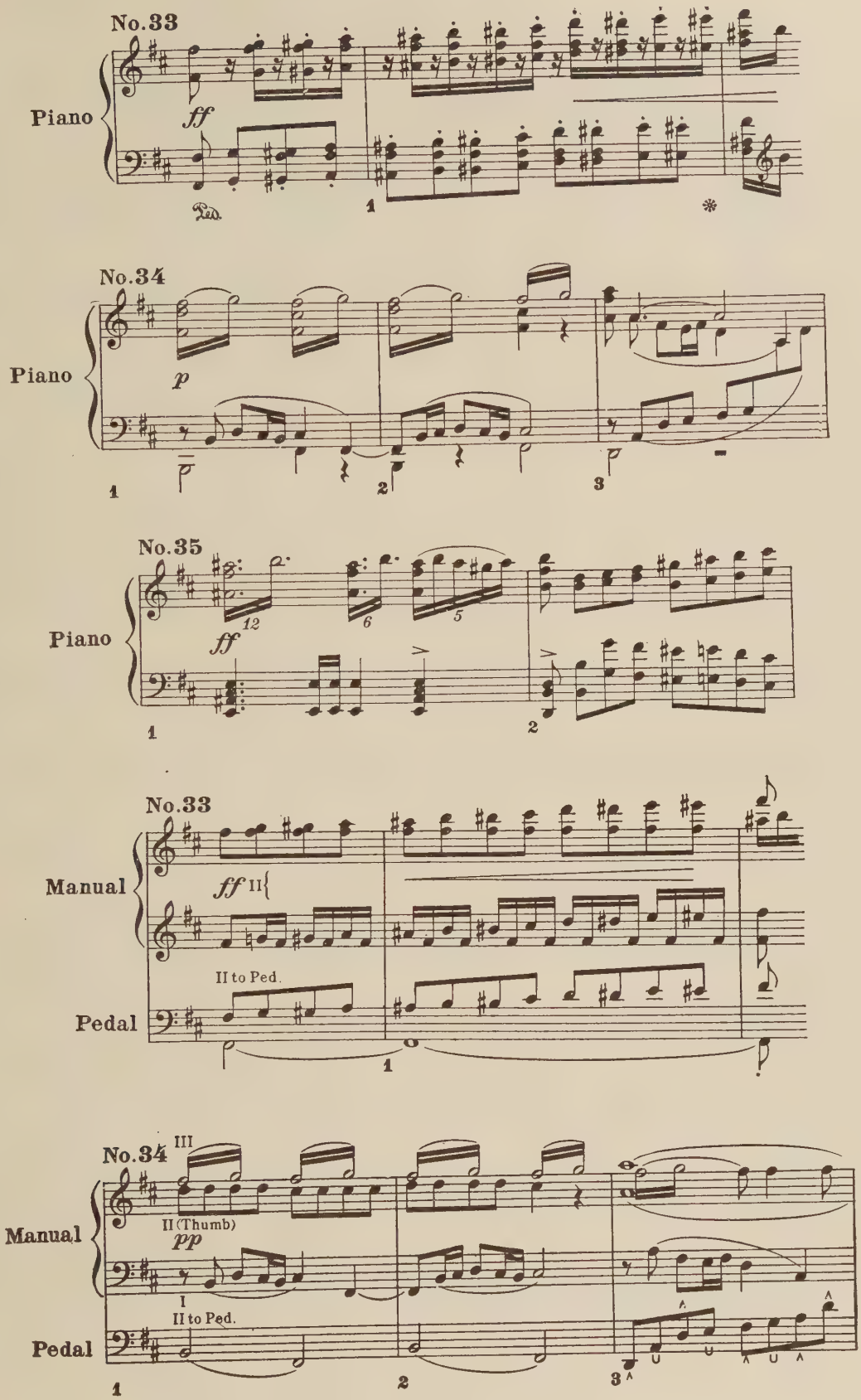
Excerpts 33 and 35 show the possibilities of using a thirty-two-note pedal board. No. 33, allows the complete range of the string-bass, bassoon, and clarinet phrase to be taken by the right foot. No. 35, gives a more extensive phrase in the string basses, which enables us to use the highest note of the thirty-two-note pedal board. Both excerpts illustrate a method of treating vigorous repetition string work, when transferred to the organ.

The registration suitable for Nos. 33 and 35 would be a great organ to 4 or even 2, coupled to full swell, with requisite pedal coupled to great.

No. 34 is particularly interesting from a tone-color point of view. Four distinct varieties of tone-color are obtainable in the organ transcript, *viz.:* I, the weight of the double-basses in measures one and two; II, the 'cello and viola subject-motive given to the left hand on choir organ (string and flue work) coupled to swell (string, flue and soft reed); III, the repetition notes of flute I, taken by the right hand thumb on a soft flute-toned great organ stop; and IV, the tremolo of the violins given to the right hand on the swell. These latter points (III and IV) involve a useful instance of the use of the thumb on a lower keyboard than that on which the fingers are employed—commonly called "thumbing."

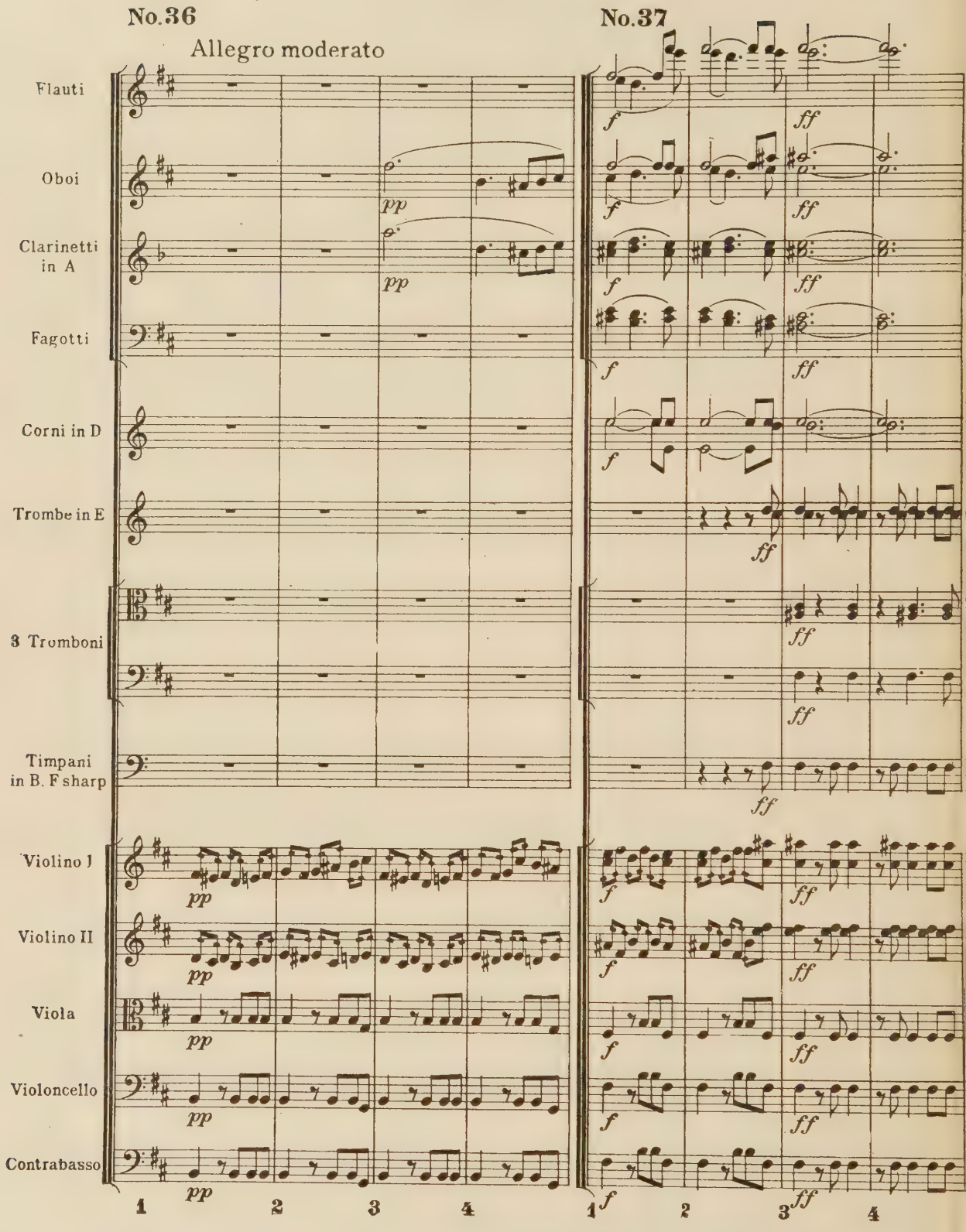
Excerpts 33-34-35

from Mendelssohn's **Hebrides** Overture


No.33
Piano
ff
Ped.
1
*
No.34
Piano
p
1
2
3
No.35
Piano
12
6
5
ff
1
2
No.33
Manual
ff II
II to Ped.
Pedal
1
No.34
III
Manual
II (Thumb)
pp
I
II to Ped.
Pedal
1
2
3

Excerpts 36-37

from Schubert's Symphony in B minor



The first movement of Schubert's beautiful *Symphony in B minor*, "The Unfinished"—is very delicately laid out. The quiet tremulous movement of the violins is conspicuous, as also are the lovely themes (the first and second subjects) given to the wood-wind and 'cellos.

No. 36 is given as an important instance of violin tremolo work. Here the string tremolo phrase is not merely an accompaniment. It has a melodic significance, and the tremolo is intended to create an atmosphere of inward agitation.

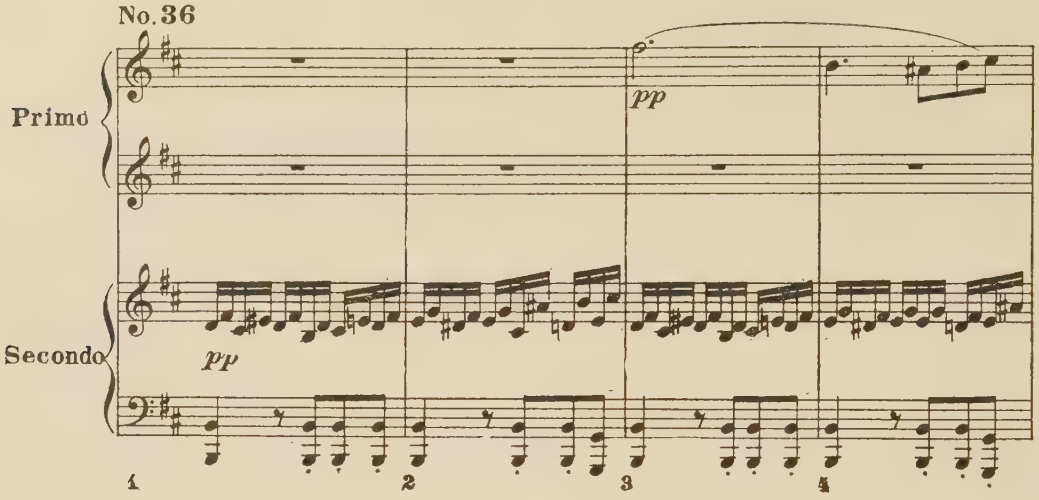
It is impossible to imitate successfully on the organ, the repetition (tremolo effect) of the violins, but the above transcript suggests an artistic compromise. If played very smoothly and connectedly, a certain amount of agitated movement will be perceptible without undue restlessness. A small swell organ with string-toned stops and a soft reed, and with the added fulness of soft and small flute and flue work, will suit this string-passage well.

The oboe and clarinet theme afford an opportunity of the effective imitation of orchestral tone color. It will depend upon the possession of good reeds of the desired quality, with the addition of small flute and flue work which will blend well with the reed tone.

No. 37 shows the orchestral blending of strings and wood-wind, supplemented in the last two measures by brass.

The agitation of the strings is maintained in the transcript, and the rhythm of the wood-wind is given to the left hand. The pedal of No. 36 will be of 16 and 8 flue work, but that of No. 37 should be increased in weight, and coupled to the great manual.

No. 36



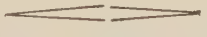
No. 37

Schumann's *Manfred* overture was written to Byron's great dramatic poem of the same name. It is considered to be one of Schumann's most inspired works, and it certainly should be more frequently heard. The organ arrangement of the work makes a greater number of hearings possible by bringing it within the range of one performer.

In the first quotation (No. 38) from this work, the orchestral forces are busy in all departments, *fortissimo.* Although the passage is a very agitated one, it would be inadvisable to attempt to reproduce the string repetitions.

It would be possible to use tremolo chords in the left hand part of the organ arrangement—but it is as well to remember that the brass chords in the score give a sonority and weight to the whole mass of sound. The firm chords given in the transcript to the left hand are a more suitable substitute. No. 39 gives us an example of the rather uncommon use of three trumpets in the orchestra, instead of the more usual number—two—in use in Schumann's day. The beautiful phrase given here to the three trumpets, not only forms a most impressive coda, but is reserved expressly for that purpose.

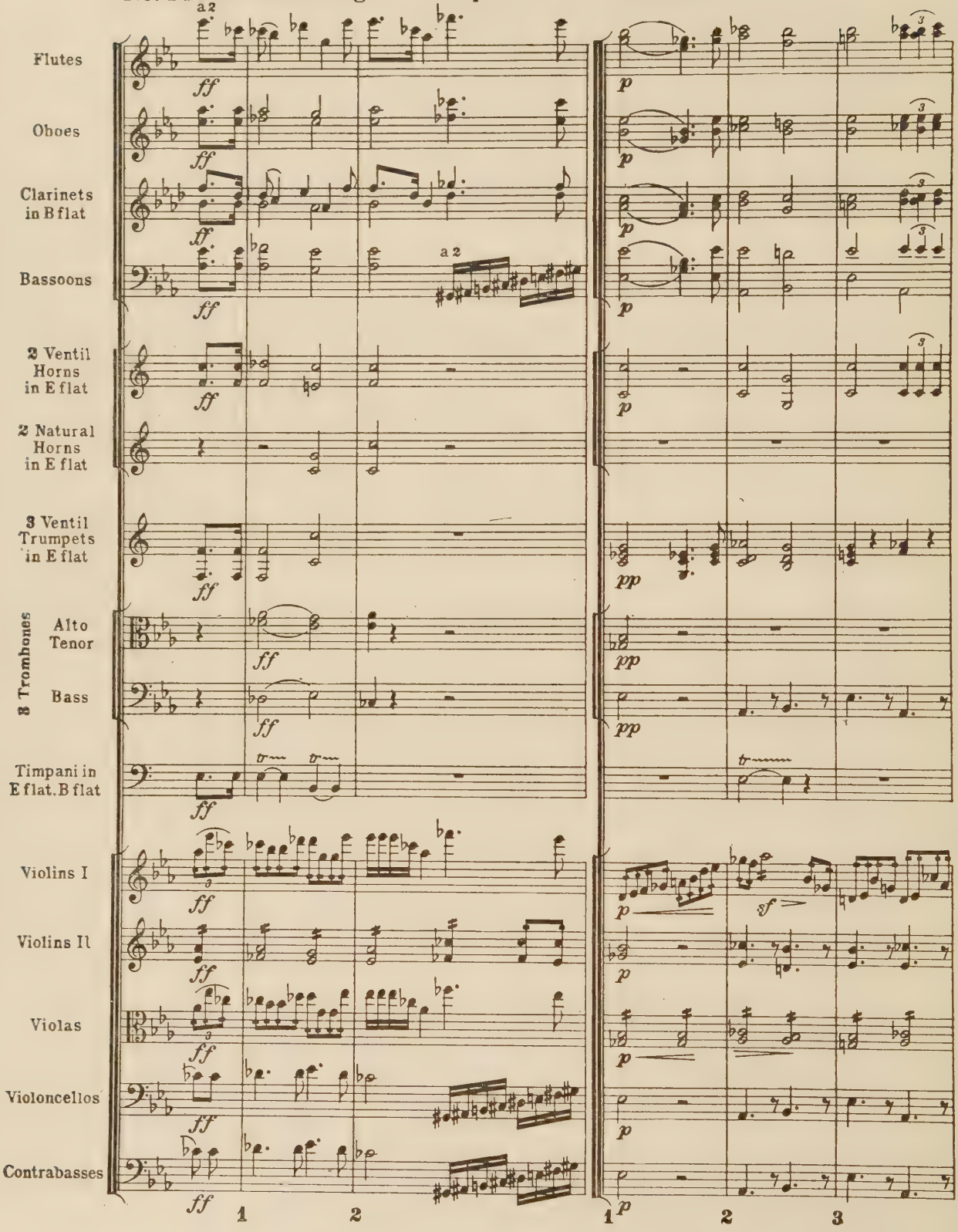
It will be noticed that this theme is also duplicated by the clarinets at the unison pitch, and by the flutes in the upper octave, but it is the peculiarly soft and penetrating tone of the trumpets which should be stressed, rather than the doublings and reinforcings of the wood-wind.

The crescendo and diminuendo signs  observed by the violins and violas in the score cannot be easily accomplished with the swell pedal in the organ arrangement. The pedal phrase here is melodic. It should not be played by the left foot only, but by both feet, in order to secure an artistic phrasing of the bass passage which is an essential feature of this excerpt. The wood-wind chords, the repetitions of the first violins, and the low repetitions of the violas are purely orchestral devices. They are not essential from the harmonic or melodic point of view, and therefore they can be sacrificed in the adaptation.

Excerpts 38-39

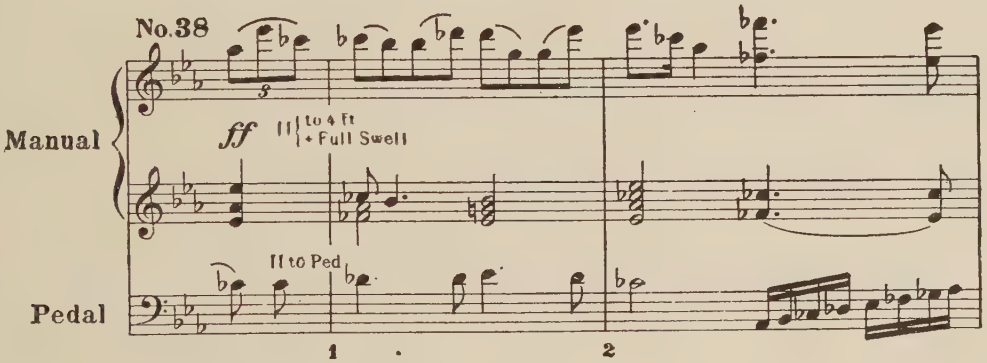
from Schumann's Manfred Overture Op. 115

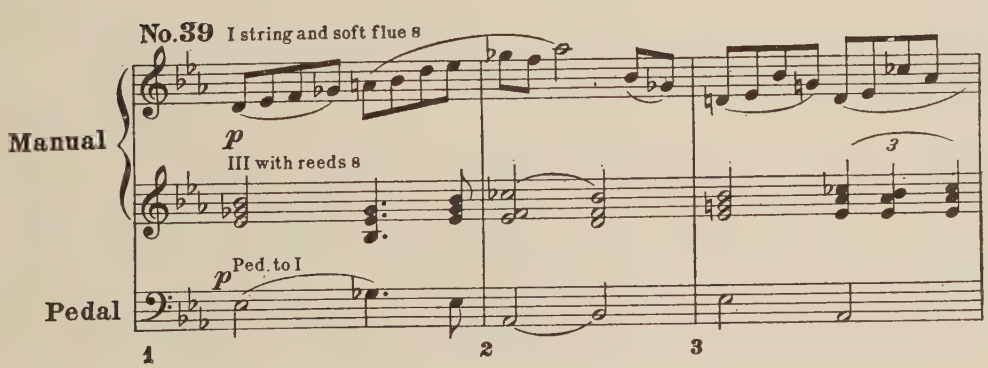
No. 38 In strennous vigorous tempo ♩= 144 **No. 39**



No.38
Piano
ff
1
2

No.39
Piano
p
sf
3
1
2
3


No.38
Manual
ff
III to 4 Ft + Full Swell
II to Ped
Pedal
1
2


No.39 I string and soft flue 8
Manual
p
III with reeds 8
3
p Ped. to I
Pedal
1
2
3

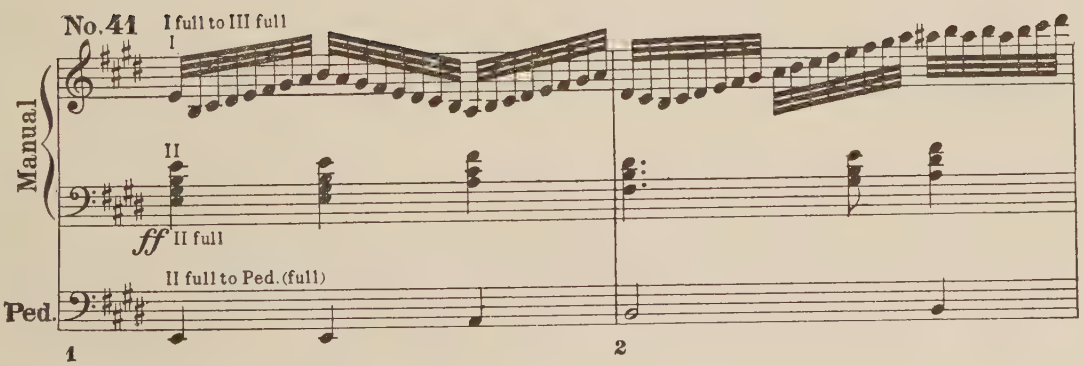
Excerpts 40-41

from Weber's Jubilee Overture

No.40
Piano
p
pp ten.
1
2
3
4

No.41
Piano
ff
1
2

No.40
Manual
p I to III with soft 8 and 4 and soft reed
II soft 8
Pedal
Ped 16 and 8
1
2
3
4


No.41
I full to III full
I
Manual
II
ff II full
II full to Ped. (full)
Ped.
1
2

Weber's brilliant overture *The Jubilee* is a splendidly vivacious piece of music, and is most effective in its transcribed form for the organ.

No. 40 gives us a quiet wood-wind and horn quotation from it, with some soft brass thrown in.

The chords for the trombones and trumpets, playing softly, are rhythmically prominent. They can be artistically substituted on a soft and round toned eight-foot diapason on the great manual. The choir coupled to swell will serve for the purposes of the wood-wind work.

No. 41 has two outstanding features, and a third, which is apparently prominent.

The theme, which is identical with the English National Anthem, is announced by strong wood-wind, horn, and brass chords, all playing *fortissimo*.

This is the first and most important feature.

The second is the rapid passage-playing of the violins and violas, all playing one note per bow, with the utmost brilliance.

The third feature is the *visually* prominent rhythmic figure of the string basses. This third feature is visually important because of its independent rhythm, a rhythm which is not duplicated by any other instrument. Its real importance, however, is greatly minimized because the strong forcible and penetrating low notes of the trombones, the full chords of the brass generally, and the pounding *fortissimo* drum-roll all contribute to over-shadow the rhythm of the string basses. Therefore, in the organ arrangement, the pedals can take care of the heavy bass of the brass, the left hand can bring out the theme-chords on a great with reeds, but not coupled to the swell manual, and the passage-playing of the upper strings can be assigned to a full choir coupled to full swell.

With a four manual instrument possessing a powerful eight-foot reed on its solo organ, the theme-chords could be effectively given to such a stop. In this case, the full great organ, without any reed-work or heavy sixteen-foot stops, coupled to full swell, should be reserved for scale passages. The mixture work on a great organ is excellent for this kind of work.

It is a most fascinating and engrossing study to arrange the great orchestral overtures for the organ. The music of these splendid conceptions transcends anything that has ever been written for the organ in this particular form. Their acquisition to an organist's repertoire is not only a very great artistic asset, but the practice and performance of them will improve and enlarge the interpretive and technical equipment of those who will take the trouble to learn them, to a level, infinitely higher than is possible by any other means.

The greatest organ music ever written—that of the immortal Johann Sebastian Bach—is exclusively contrapuntal, and for this very reason, it has its limitations. Bach's greatest organ works can be made to "live" on a fine modern organ in a manner absolutely unattainable on the wretched instruments of a century or more ago. On the other hand, a really good modern instrument requires music of a totally different type from Bach's, in order to reveal fully its wonderful interpretive capabilities. Hence the necessity of enlarging the organist's artistic powers as well as his repertoire by making use of those magnificent orchestral works which are capable of successful adaptation to the organ.

No. 42 and 43 are both slenderly scored.

In the former, the violin and viola eighth-note passage, stands out brilliantly. In the latter, the same figure is given to second violins and 'cellos, with a totally different effect.

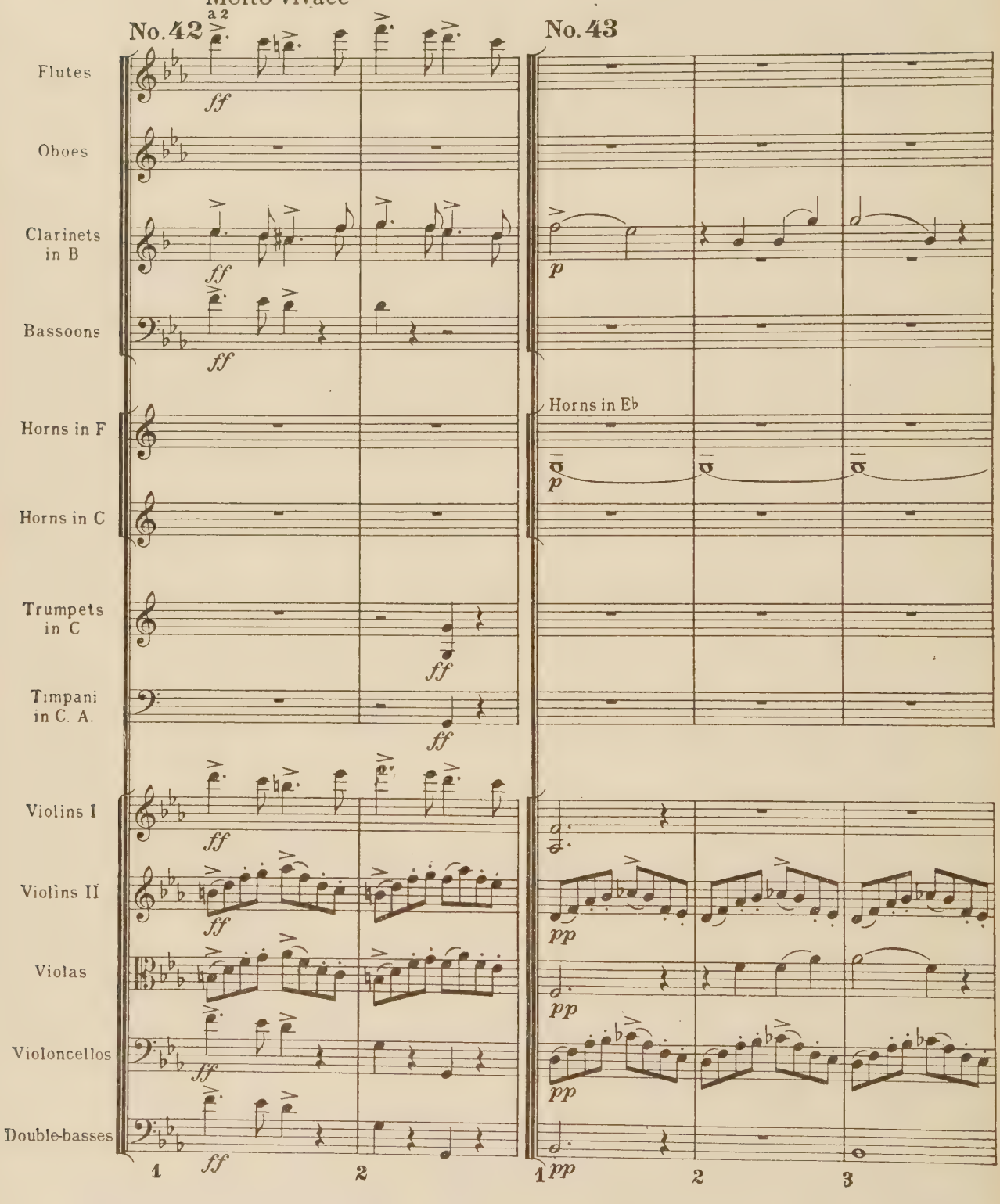
The arrangement of No. 42, places the passage referred to between the two hands, and, played neatly with the suggested registering, it will sound well.

In No. 43, the quiet tone of the second violins is enriched by the resonant quality of the 'cellos in the lower octave. This may be taken, either on a soft small flue stop on the great coupled to swell to oboe, or on the swell to oboe as suggested in the arrangement.

The pedals can hold the low horn note, and the clarinet phrase may be played on a choir or solo manual, with a soft blending flute quality to help out the organ clarinet timbre.

Excerpts 42-43

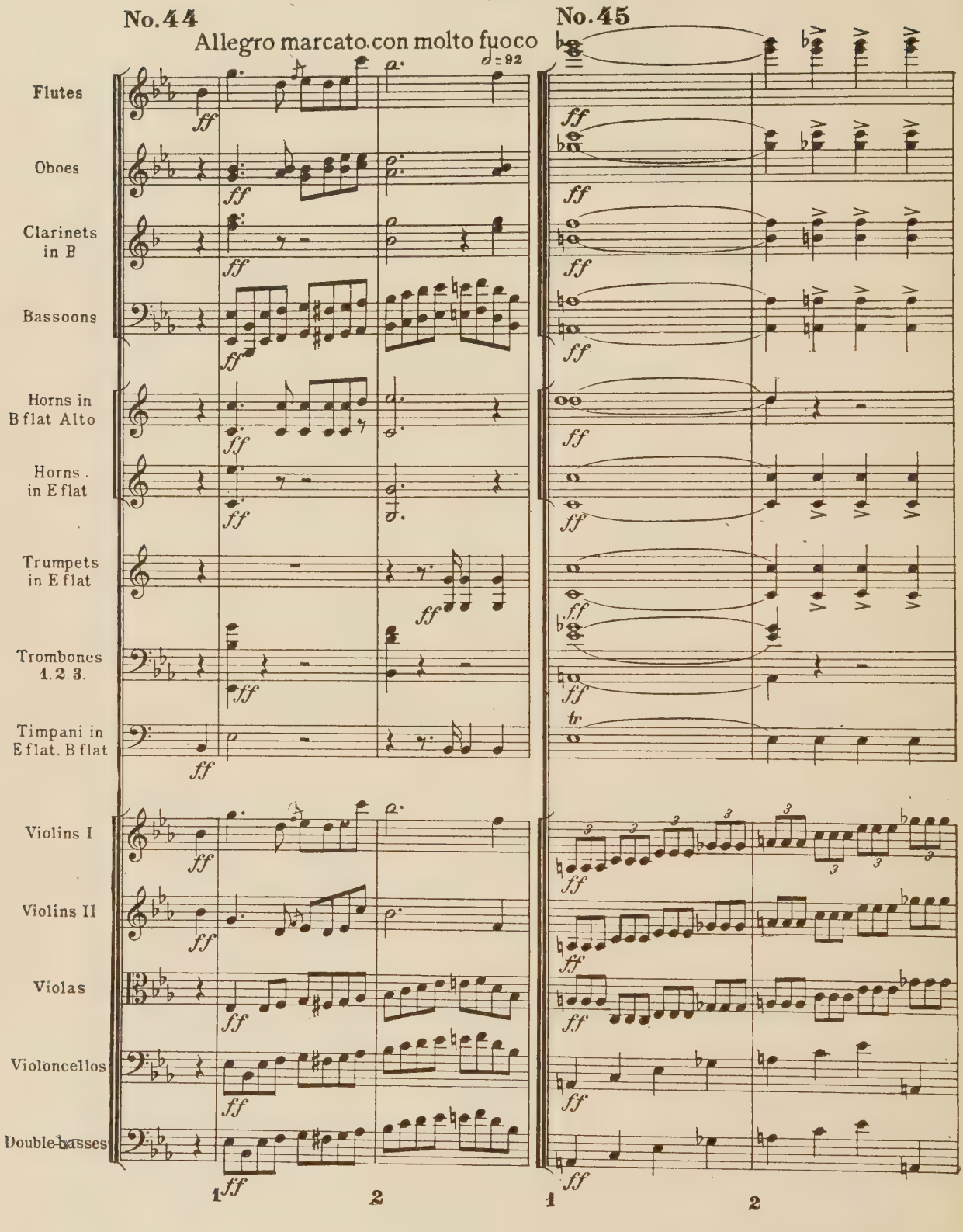
from Weber's **Der Freischütz** Overture



Weber's *Euryanthe* overture, from which the quotations on page 76 are taken, provides many excellent passages for pedalling. The same remark applies with equal force to Mendelssohn's *Hebrides* and Weber's *Jubilee* overtures, already quoted from. Such passages, which in orchestral scores are given to the string basses reinforced by the bassoons, and sometimes further strengthened by violas, clarinets, double-bassoons, and bass clarinets, are thoroughly germane to, and in the idiom of, the pedal department of modern organs.

Excerpts 44-45

from Weber's **Euryanthe** Overture



The first excerpt from *Euryanthe* (No. 44) gives a splendid rolling bass to the lower strings backed up by the bassoons in octaves.

What a superb opportunity is there here for an organist with a good pedal organ! Where, in the whole range of original organ music, can such magnificently

playable passages be found? The *Finale* of Mendelssohn's Organ Sonata No. 1 in F minor, provides the nearest approach to such passages in the two brilliant descending scale passages. Bach's instrumentation was of an earlier generation than Beethoven's, and is not justly comparable to what is known as the Beethoven type, embracing of course Weber, Mendelssohn, and others. Therefore the finest Bach pedal passages are not justly comparable to such as Mendelssohn employed in the gorgeous *Finale* of his "First Organ Sonata."

Though some good pedal passages are to be found in what is accepted as great original organ music, *viz.:* the works of Merkel, Rheinberger, Guilmant, Widor, Parry, Harwood, excluding the purely fugal forms, yet they are the exception rather than the rule. Fortunately, some modern organ composers are utilizing the pedal-board with much more freedom, and by so doing, are helping to raise the standard of organ-pedal technique.

In No. 44 the pedals take over the lower strings and bassoon passage. In the second measure, there is a conspicuous little figure for trumpets and drum. This may be sacrificed, so that the balance of organ tone, may be preserved by the left-hand chords.

No. 45 is quite a different problem. The whole orchestra is playing *fortissimo*, wood-wind, horns and brass holding and repeating big full chords; upper strings lashing out the notes (three per bow) of a diminished seventh, ascending chord-note by chord-note, and the string basses playing similar notes in the form of a broad arpeggio. The effect is very fiery and exceedingly brilliant.

There are many ways of arranging such a passage but the chief aim here is to infuse the utmost amount of *brilliance*, *body*, and *weight* into it. The rising notes of the string basses, being almost eclipsed by the weight of drum and brass, may be disregarded.

In the transcript, we get *weight* in the pedals; *body* in the left hand; and *brilliance*—a bravura diminished seventh arpeggio passage—in the right hand.

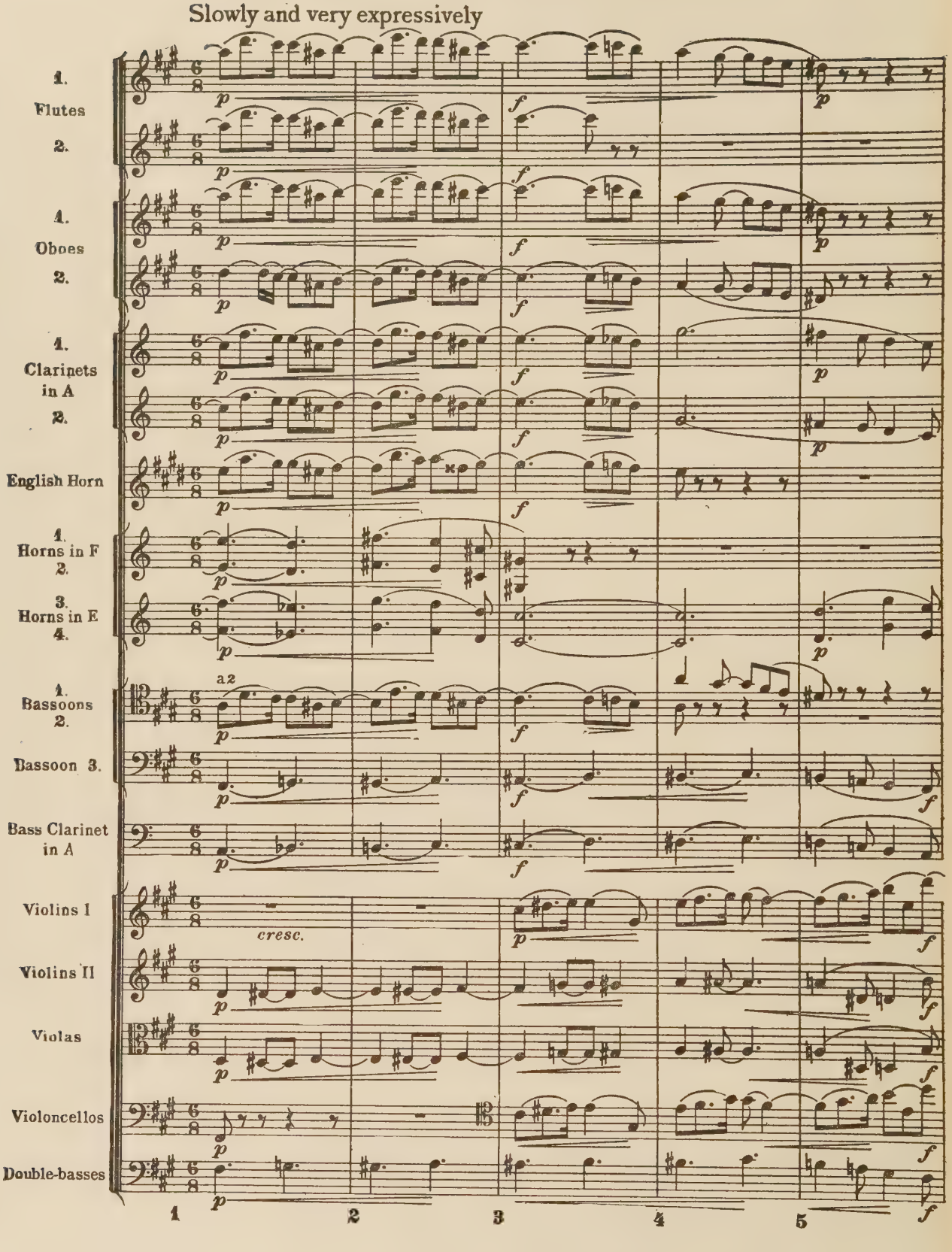
It has already been mentioned, that in considering the scores of Beethoven, Mendelssohn, Schubert and Weber, great care is required in laying out the thematic and contrapuntal material to the best advantage for the organ. These scores confront us with difficulties quite different and distinct from the Wagner or Tschaikowsky scores, because of the contrapuntal independence, and interest

of the parts allotted to the various instruments. It is true that the Wagner, Tschaikowsky and other modern scores abound in contrapuntal devices of all kinds—but the orchestra employed is so much larger than that of Beethoven, that it becomes necessary to view the later scores from a different standpoint. Take for instance Wagner's Prelude to *Tristan and Isolde* (Ex. 46), where there is a remarkable homogeniety of musical texture, into which the wood-wind, horn, and string qualities of tone are merged to a point where individuality partially disappears.

In the first two measures, the upper theme strengthened by clarinets, English horn and bassoons, is distinctly wood-wind in tone-quality; but the lower strings (second violins and violas) although musically independent, seem to assimilate some of that wood-wind quality. The same kind of tone-fusion occurs also in measures three to five, where the tone of the 'cellos gives a quasi wood-wind tinge to the theme of the first violins.

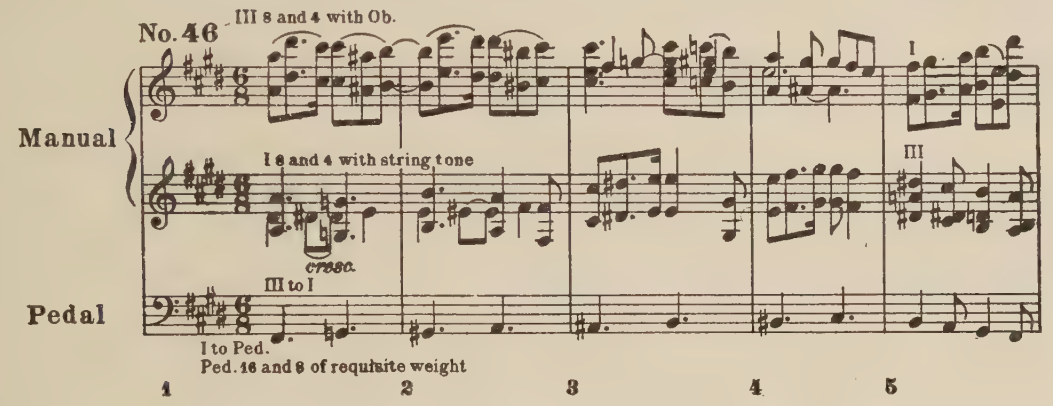
Excerpt 46

from Wagner's Prelude to **Tristan and Isolde**



The blending of tone qualities in music of a homogeneous nature such as that in the above extract creates a peculiar difficulty in the process of transference to the organ keyboard. Whilst, from the musical point of view, all the salient harmonic and melodic features can be reproduced with ease, the difficulty referred to lies in the attempt to gain a satisfactory balance of organ tone.

In the adaptation the right-hand has the upper theme in the earlier measures, on a Swell with eight-, and four-foot flute and string toned stops and Oboe. The left-hand, on a Choir with eight-, and four-foot string and flute tone coupled to Swell, takes the under theme until it rises above the rest, in the fifth measure.

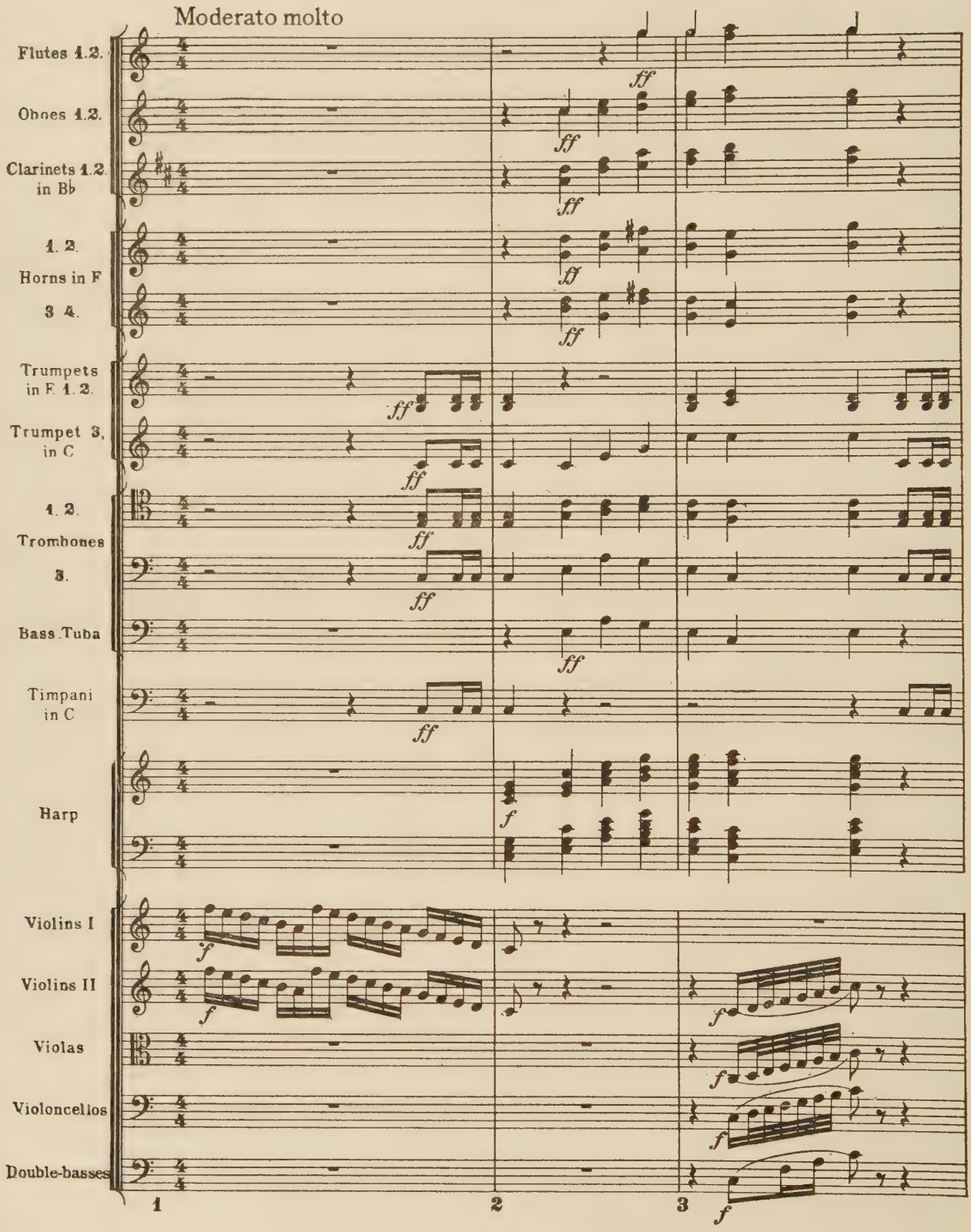


If both hands were to play on one keyboard here (either Swell or Choir), the left-hand part would lose a certain amount of weight, which its importance in the musical structure demands. This additional weight is gained by giving the under part to the left-hand on the Choir—the Choir being coupled to the Swell.

In the course of the first four measures, the hands gradually approach each other—but at the fifth measure, the left-hand under-theme rises to such an extent that it is necessary to change hands, and to continue the rising left-hand theme on the Choir by letting the right-hand drop down to the lower keyboard at that measure. Thus it will be seen that this rising left-hand theme in measures three to five, has the advantage of prominence in two ways:—first, the prominence gained by the additional weight of Choir-organ tone in measures three and four; and second, the prominence gained by the fact that in the fifth measure, it lies on top of the other part *and not underneath.* This prominence of higher parts over lower parts *on the same keyboard,* is a point often overlooked, not only in organ transcriptions, but unfortunately, in original compositions for the organ. The ignoring of this fact results in faulty balance of tone—the middle parts being over-laid or over-weighted by the upper parts—when both are on one and the same manual.

Excerpt 47

from Wagner's Overture to **The Mastersingers**



Ex. 47, from Wagner's *Mastersingers* Overture, is a perfectly obvious piece of orchestration, and it apparently offers no difficulties in the way of organ transcription. But there is just one point which might cause a little misconception in handling it for the organ.

In the third measure, the lower strings perform a rapid scale passage—eight notes to the bow. This passage looks very important, but let us for a moment try to imagine the actual effect of this string rush. It is simply an exultant rush up the scale of C, played by the lower strings. The speed is too great to allow each note to be played by a short bow, and even if this were possible, the effect which Wagner aimed at—a brilliant rush—would not have been obtained. How different is the effect of this *swish* from the brilliant deliberation of the violins playing one note per bow, in the first measure? Here, a scale passage of calculated distinctness and brilliant articulation, firmly and boldly played. Later, a mere "effect" passage, a more or less inconsequent rush!

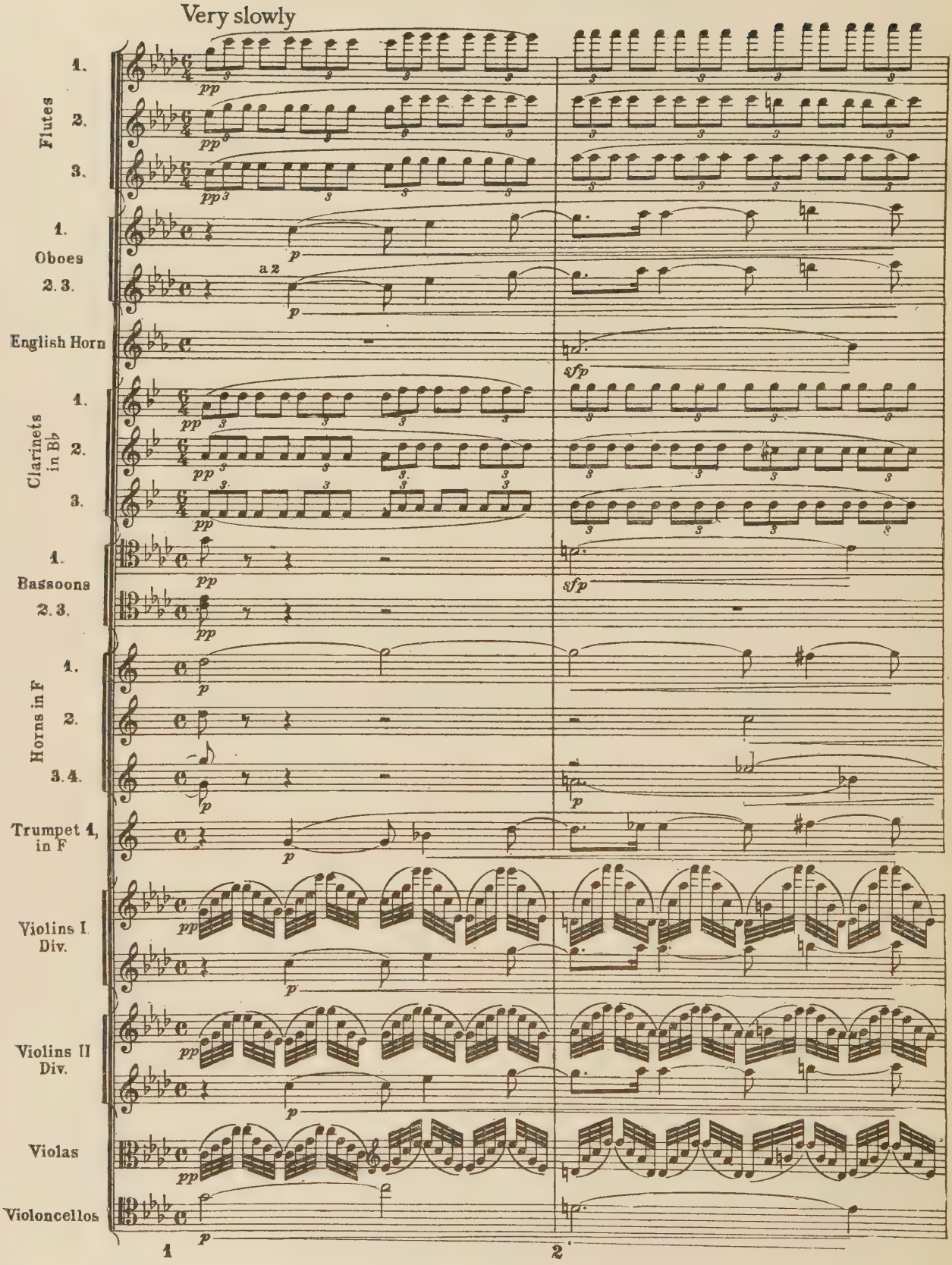
Therefore there is no necessity to give the ascending scale passage of C any undue prominence, nor would anything be gained by reserving it for the feet—*glissando*—on the Pedals.

We have enlarged on this string scale passage because of the tendency to reproduce generally the actual notes of the string group. As we have already stated, the exact reproduction of the string group or of any other orchestral group, is an absolutely false conception—unless the passage reproduced happens to suit the idiom of the organ. But there is another point which should guide us towards a successful adaptation of Ex. 48, and this is the forcible foundation bass passage as seen, and undoubtedly heard, too, in the bass-tuba and bass-trombone parts, playing forte. This ponderous bass passage should be given to the Pedals, with as much weight and body of tone as the organ possesses.

Finally, to refer to the first and second violin passage in Measure One, this phrase should be taken on a brilliant Choir-organ coupled to a Swell with eight-, and four-foot flute and string tone with the addition of some reed quality. The reed quality will add a certain amount of *bite* or *grip* to the passage, which is so essentially a feature of brilliant string phrases played one note per bow.

Excerpt 48

from Wagner's Prelude to Parsifal



One further example from Wagner, illustrates again the massed formation of modern orchestral scores. Ex. 48 is from the Prelude to *Parsifal*, where

three flutes, oboes, clarinets and bassoons are employed, and where the violins are divided into four parts.

There are three prominent features which have to be dealt with in this score:

(1) The pulsating rhythm of the flutes and clarinets.
(2) The wide-range arpeggios of the strings.
(3) The principal tune (the "Last Supper" theme), which is given to oboes, trumpet, and some of the violins.

There is also the harmonic basis of the passage which has to be taken into account and this is disposed among the wood-wind and lower strings.

The string arpeggios produce a beautiful effect of veiled sound, an effect in music somewhat analogous to the exquisitely soft cloud effects to be seen in an early autumn sky. The flutes and clarinets add a very delicately punctuated rhythmic pulsation. These two constituents give a wonderful atmosphere of musical etherealism, through which the oboe and trumpet theme gently penetrates. It might be possible to obtain a fairly artistic reproduction of the accompanimental background by playing the chords on finely voiced organ Clarinets and Flutes, without unduly emphasizing the chord repetitions, and by playing the string arpeggios—rearranged to suit the hand—on soft string-toned Swell-organ stops. This method would involve the use of both hands, and no amount of thumbing on a lower keyboard, not even with abnormally large hands or long thumbs, could bring the principal tune (the "Last Supper" theme) within practical range.

Here then, as is constantly the case in problems of transcription, we must compromise. A satisfactory solution of this problem, but not necessarily the only solution, will be found by merging the pulsating chords of the wood-wind into the arpeggios of the strings, frankly sacrificing the independence of these two features. The right-hand will play on the Swell-organ with soft string-toned stops reinforced with soft flute-toned quality. The left-hand will play the chief motive upon the Choir (or Solo) Reeds, combined, to obtain something of the penetrating quality of the orchestral oboe and soft trumpet tone. The Pedals, without Pedal stops, coupled to an eight-foot flute stop on the Great will furnish the bass of the passage.

Excerpt 49

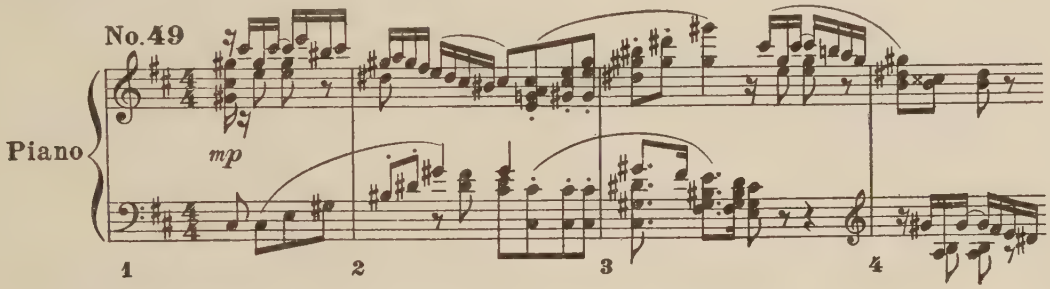
from the first movement of Tschaikowsky's Pathetic Symphony

The first movement of Tschaikowsky's "Pathetic" Symphony No. 6, Op. 74, is a wonderful piece of orchestration. It is profoundly human, and seems to range through the entire gamut of human emotions from the depths of abysmal sorrow to the heights of ecstatic joy, even as its musical expressiveness ranges from sounds hardly even whispered to utterances of the wildest and fiercest fortissimo.

There are many musicians who denounce in no uncertain terms, transcribing for the organ, such orchestral music as that of Wagner's *Tristan and Isolde* Prelude, Tschaikowsky's "Pathetic" Symphony (first movement), and other works of a similar nature. Surely, it seems a wicked waste of artistic material, granted a really well-equipped organ and an adequately trained executant both from the technical and artistic point of view, that our modern organs should be reserved chiefly for the exposition of pure organ music. It seems to indicate, too, a very narrow view of musical art that so many musicians should *dis*courage rather than *en*courage the exploitation of that vast heritage of glorious orchestral music, for the purposes of organ solo work.

In one of John Ruskin's works on Art, the following sentiment is expressed:—"It is better to save up enough money to buy one original picture by a good artist, than to be satisfied with a mere reproduction!" The wonderful improvements in the art of color-printing (reproductions in color) and of the photographic art in general has probably caused the above sentiment to become as extinct as the dodo!

By transference of thought the same reasoning may be applied to the principle of transcribing modern orchestral music, for the modern organ—providing that the music in its rearranged form, is set out distinctly in the idiom of pure organ music.



Ex. 49, contains an innumerable number of rapid repetitions, both in the string and wood-wind groups. All these rapid repetitions must be suppressed in the transcript. The passage quoted will suffer no loss of artistic effect by the deletion of these rapidly repeated notes in the changed medium of expression. As an exact imitation of the orchestral colors and idioms, the transcription is futile, but, as an *organ exposition* of Tschaikowsky's music, the result is thoroughly good, thoroughly artistic, and thoroughly *organistic* in idiom.

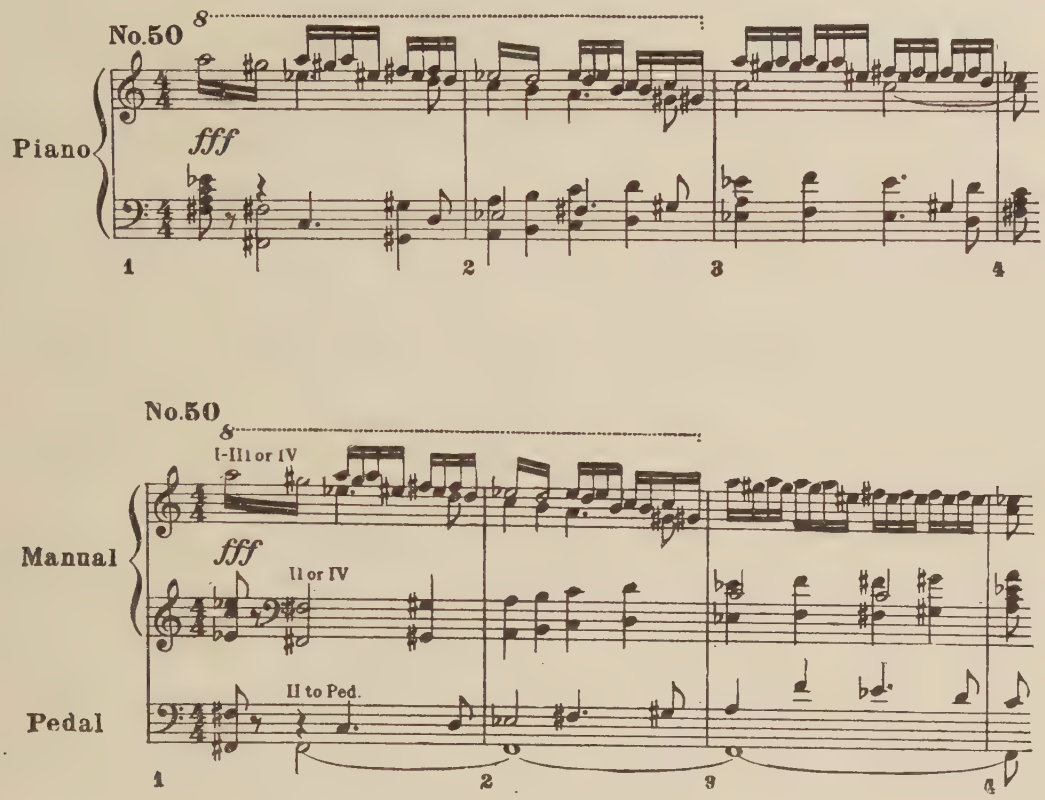
The Choir-organ (right-hand) should have Reed, Flute and String quality coupled to the Swell-organ with stops of similar timbre. The Great-organ (left hand) may bring out the bassoon and horn phrases on Diapasons coupled to Swell; and the Pedal may be coupled to the Great.

Excerpt 50

from the first movement of Tschaikowsky's **Pathetic Symphony**

Allegro vivo ♩=144

Ex. 50, from the same symphony as the preceding excerpt, entails a wider field of organ technique. It brings into play, the use of double-pedalling work, under conditions which are technically difficult, but which, on the other hand, are quite artistic and germane to organ usage. The left-foot Pedal-note, coupled



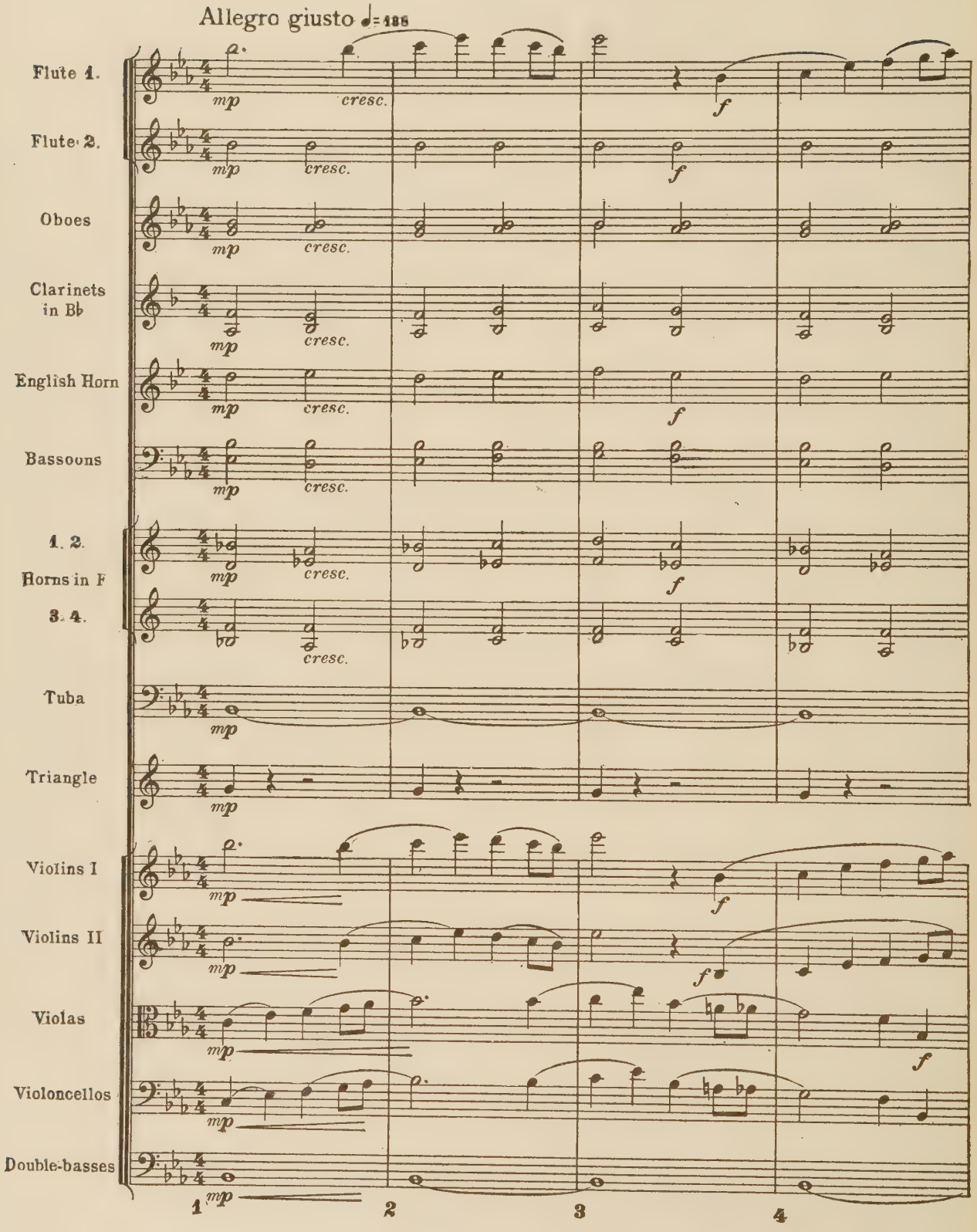
to Great, retains the string-basses and drum parts—the latter, in the orchestra, being pounded out double-fortissimo. The right-foot pedal-phrase gives us an opportunity of enunciating the forceful passage of the first and third trombones.

The left-hand, either on a Full Great-organ or Solo-organ heavy Reed, takes care of the theme of the bassoons, second trombone and tuba. The right-hand on Full Choir coupled to Full Swell deals with the upper wood-wind parts as well as the oboe and trumpet phrase. (This part may be played on the Great, if there are four manuals.) In the third measure, the right-foot takes the end of the oboe and trumpet theme just referred to. This procedure makes for clearness, otherwise the right-hand under-part would run into the left-hand, and the Pedal would foul the left-hand part.

Technically speaking, this is a difficult piece to play, but not only are the chief features of the score brought out in a manner which will sound artistic, but the language of the transcript is that of real organ music.

Excerpt 51

from Tschaikowsky's 1812 Overture



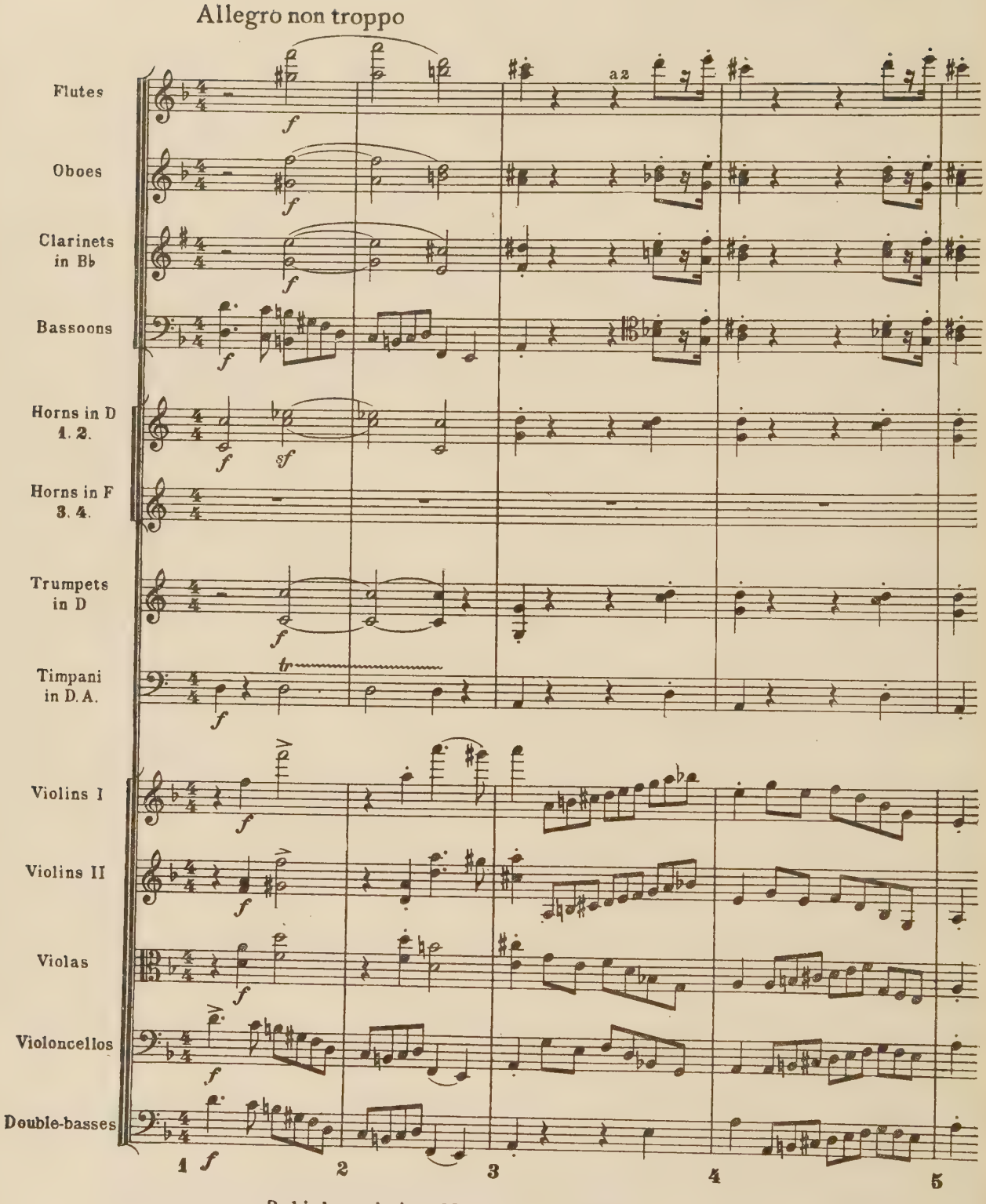
Ex. 51, from Tschaikowsky's "1812" Overture provides a further opportunity of double-pedalling. The theme, which is given to the first flute and violins, is treated canonically, in conjunction with the violas and 'cellos. The supporting chords of the lower wood-wind and horns, are a necessary background to the whole, while the softly sustained low notes of the tuba and double-basses form the harmonic basis.

The transcription of the passage results in a perfectly straightforward piece of organ music. The Pedals, coupled to a soft eight-, or four-foot Great-organ stop of flute tone, will enable the right-foot theme to come through easily. The

Pedal-organ itself should have a light sixteen-foot flue-stop drawn. The supporting chords can be played on the Choir-organ, and the theme of the flute and violins, the Swell. Where the instrument has four manuals, and the fourth (Solo) keyboard contains some good stops of flute and reed tone, the sustained chords might with advantage be played on this manual. The right-hand could then utilize either the Swell or Choir.

Excerpt 52

from Brahms's Tragic Overture



By kind permission of Messrs. Alfred Lengnick & Co.

Brahms's "Tragic" Overture, Op. 81, is the orchestral work which the adjudicators chose for the competition of the St. George's Hall (Liverpool) Organistship in 1912. The candidates selected for this competition were required to render this work as an organ solo, and it was chosen as there was then no existing organ transcription. It is a magnificent conception, full of very beautiful ideas, and conceived somewhat on the lines of Beethoven. Its arrangement for the organ gives ample food for thought.

Much in the same way as the overtures of Beethoven, Mendelssohn and Weber, form really difficult problems in the art of transcribing for the organ, so does the "Tragic" Overture of Brahms confront us with like difficulties. But, just as some of the orchestral work of the early nineteenth century symphonic composers can be brought within the artistic range of the organ, so too, is it possible to make a satisfactory organ transcript of the Brahms Overture.

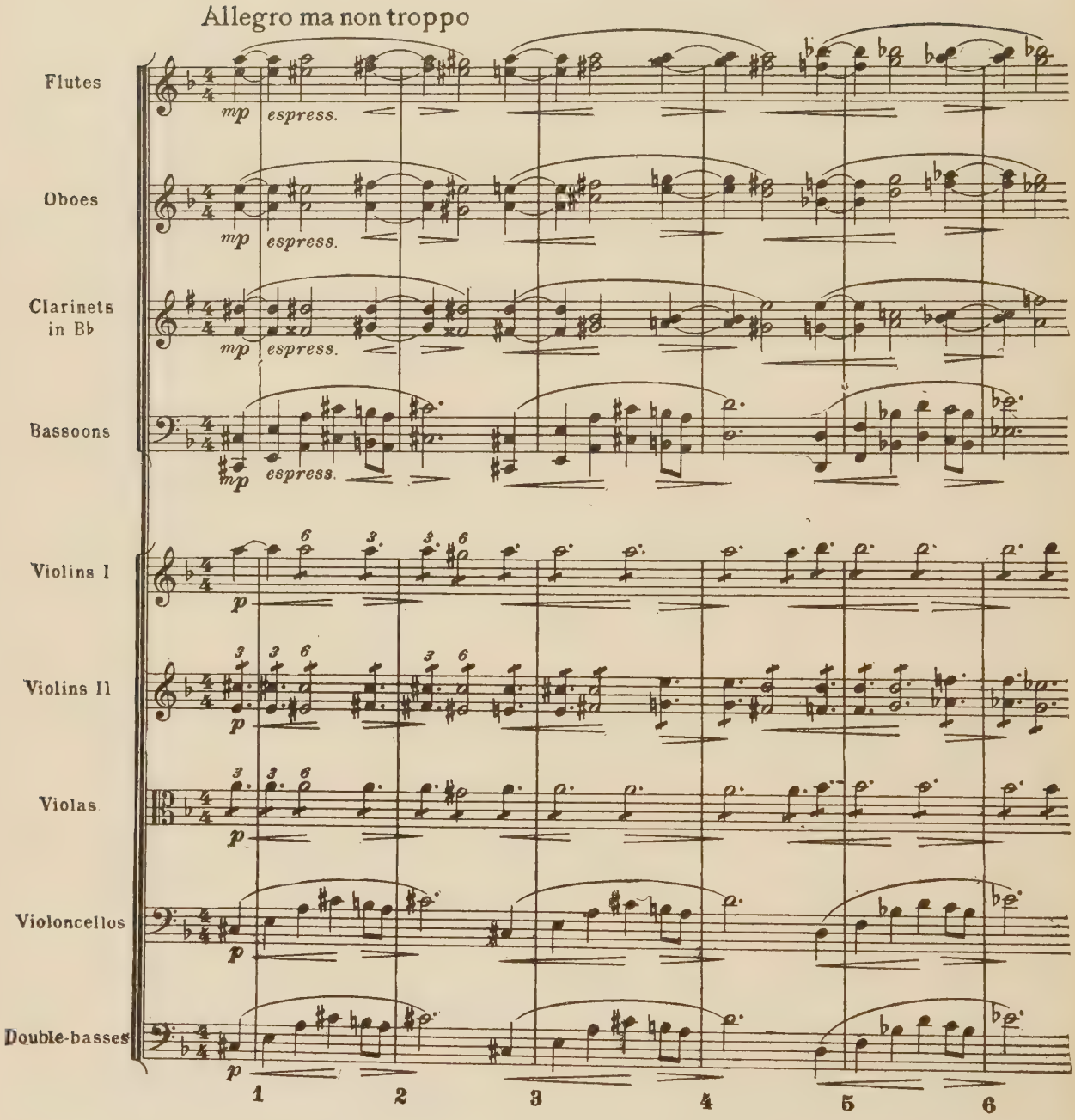
Ex. 52, provides us with a general ensemble, containing an extensive passage for the bassoons and the low strings, and a striking instance of contrasted rhythm *viz.:* the duplets against the triplets in the string group.

The rhythmic figure of the wood-wind in measures three and four, which is from the principal subject of the Overture, is of greater importance than the violin passage beneath. In the organ transcription, the whole may be played on a bright Great-organ (full light and four-foot flue) coupled to the Swell with

Reeds. The bassoon and low string phrase in the first two measures can be given to the Pedals with sixteen-, and eight-foot flue stops coupled to the Great. The string work of the last two measures is divided between the left-hand and the feet, just allowing the contrasted rhythm to stand out—but not unduly. In the same measures, the right-hand enunciates the rhythmic figure of the wood-wind.

Excerpt 53

from Brahms's Tragic Overture



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The next example (53) from the same work as the two preceding excerpts, is particularly interesting. It furnishes an instance where a general crescendo is carried out from the piano point in the first measure on to a fortissimo.

The crescendo is executed without increasing the orchestral forces employed, except for a light use of horns and trumpets five measures beyond the given quotation.

It is a troublesome phrase to manage on an organ, because the hands, as the transcript clearly shows, are fully occupied during the whole of the time. The

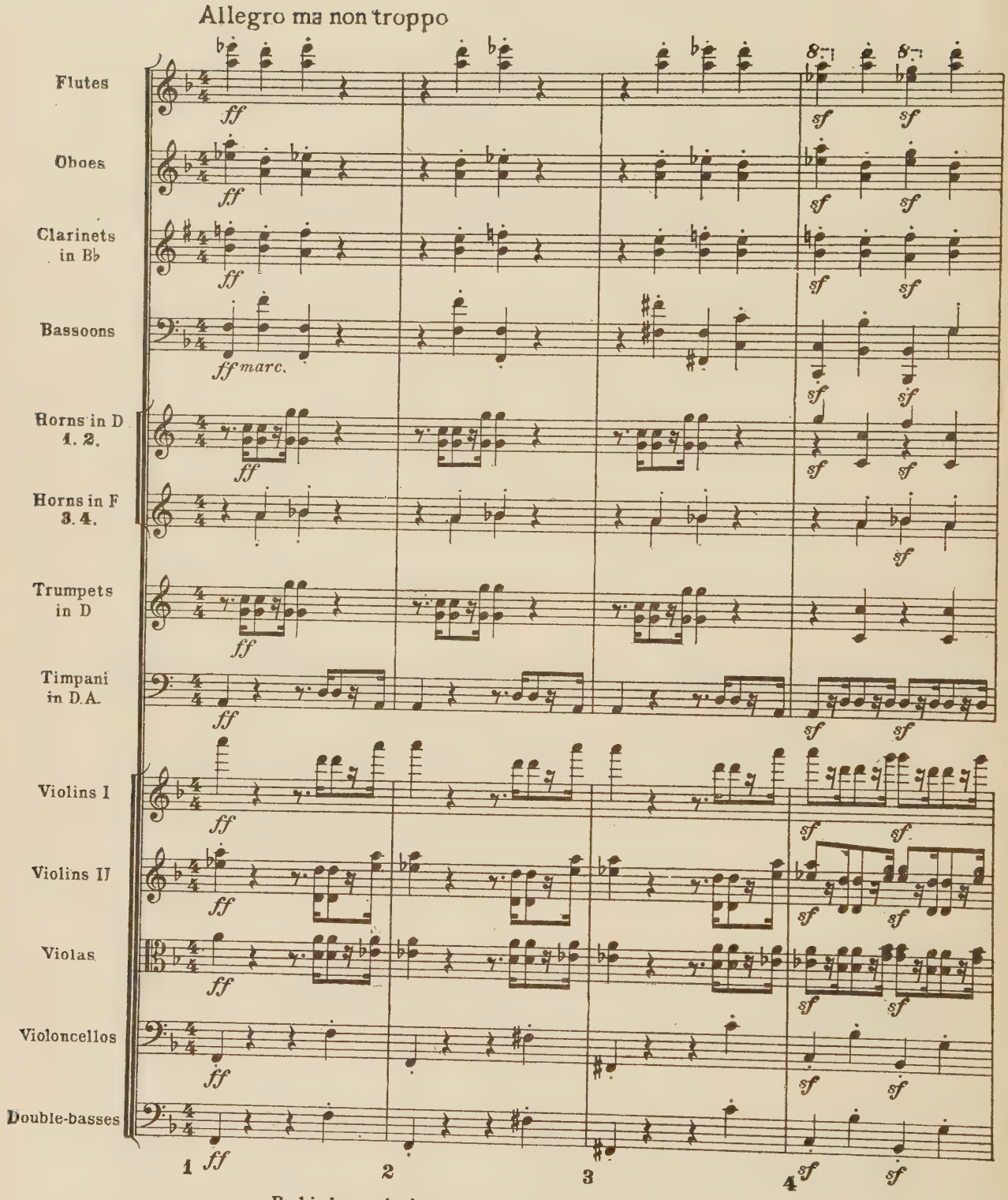
feet too, are busily engaged in bringing out the important thematic material—actually the first seven notes of the principal subject of the Overture. The Choir (or Solo) should be prepared for wood-wind quality; the Swell should have all the stops approximating to full string-tone; and the Pedals, with a soft Pedal Reed if the instrument possesses one, should be coupled to the Great, with light eight-foot flue work. Couple the Choir and Swell, and, also the latter to the Great.

With the above registering as a starting point, a crescendo can be made by taking the left-hand down or up to the Great at the sixth measure; adding to the Swell at the eighth, and to the Great at the tenth, where the score more easily admits of further increases being made.

This whole passage of thirteen measures is too long for one page, and seeing that the plan of this book is to show on the right-hand page the explanatory notes and transcripts of the score given on the left-hand page, only the first six measures are here quoted.

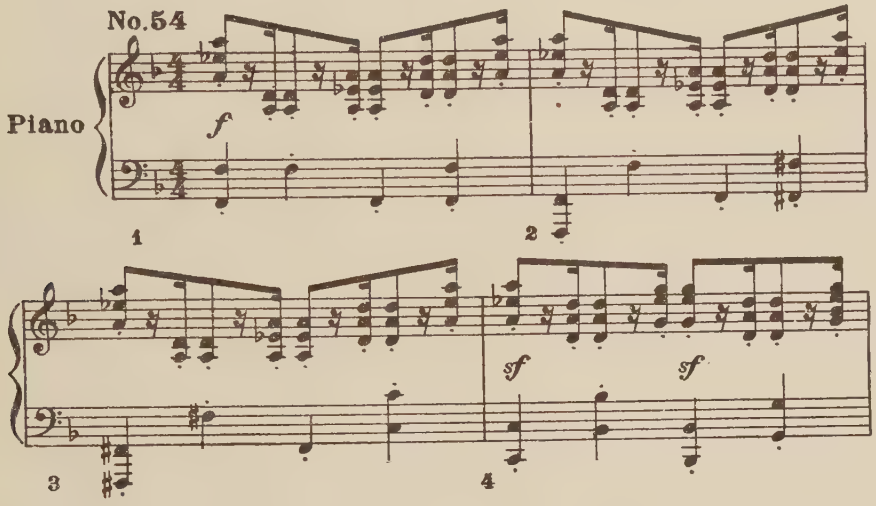
Excerpt 54

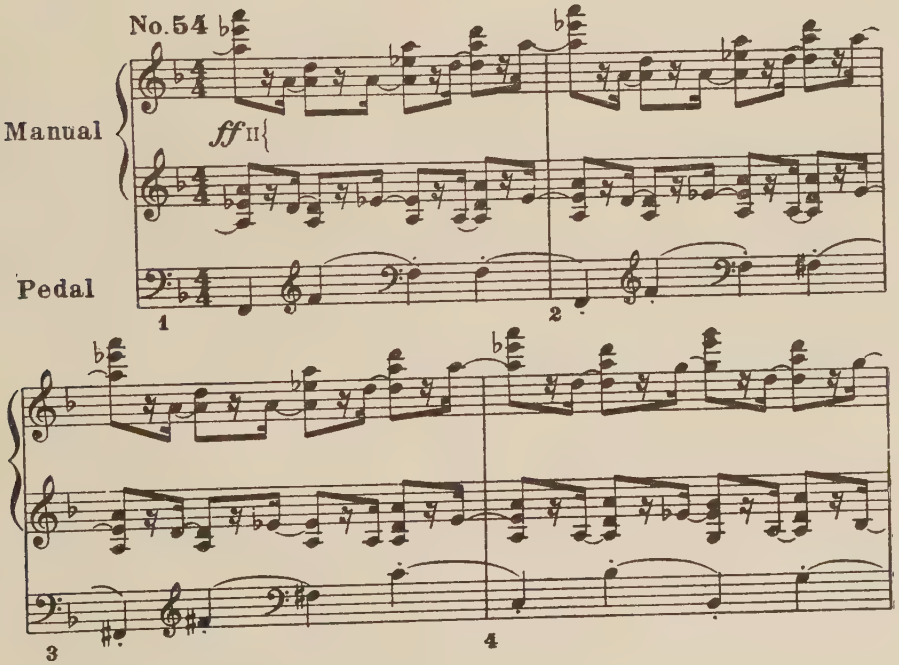
from Brahms's Tragic Overture



By kind permission of Messrs Alfred Lengnick & Co.

The last example from Brahms's "Tragic" Overture is a particularly disjointed piece of orchestral writing to arrange for the organ. The rhythmic figure of the upper strings and horns, is of paramount importance. Yet this rhythmic figure contains an idiom which, though perfectly natural to the string, wood-wind, and horn families, is by no means suitable to the organ. The idiom referred to is the rapid reiteration of single notes or chords. If this passage be





played on the organ as it is given in the pianoforte version, the actual result *in sound* will be that of chords played *just before* the strong part of the beat *and held over!*

No distinct repetition effect will be audible.

This is not a question as to whether one does, or does not possess an abnormal amount of free wrist-action; nor does it concern the *appearance* of quick repetitions obtainable by mechanical means. The fact remains, that these repetitions, whether played by hand or by mechanical processes, will be practically inaudible in any concert hall where the accoustic properties are normal. The truth is, that the quick repetitions of single notes or chords is an idiom which, if it is not utterly foreign to the organ, is absolutely ineffective on that instrument. Only repetitions at a moderate speed are artistically possible on an organ. Even as is the case in some original organ music, where very rapid repetitions are indicated, the real effect of repetition, is audible *in the imagination only.* It is no use *seeing* a performer make these repetitions on the organ keyboard, unless they can be heard through the building as distinct sounds.

It is the "bite" with the bow of the string-player; the "lipping" of wood-wind or brass instrument players; and the "hammer-blow" of percussion instruments, which make the performance of very rapid repetitions an artistic actuality. None of these characteristics are present in the modern key-to-pallet action of the organ, and however good the organ action may be, there is always a tendency for rapidly repeated sounds to run into each other.

The transcript which we offer indicates an artistic substitute for the short repeated notes. It is intended to be played on a fairly big Great-organ coupled to full Swell. The Pedal-organ, with flue and reed stops, must be coupled to the Great.

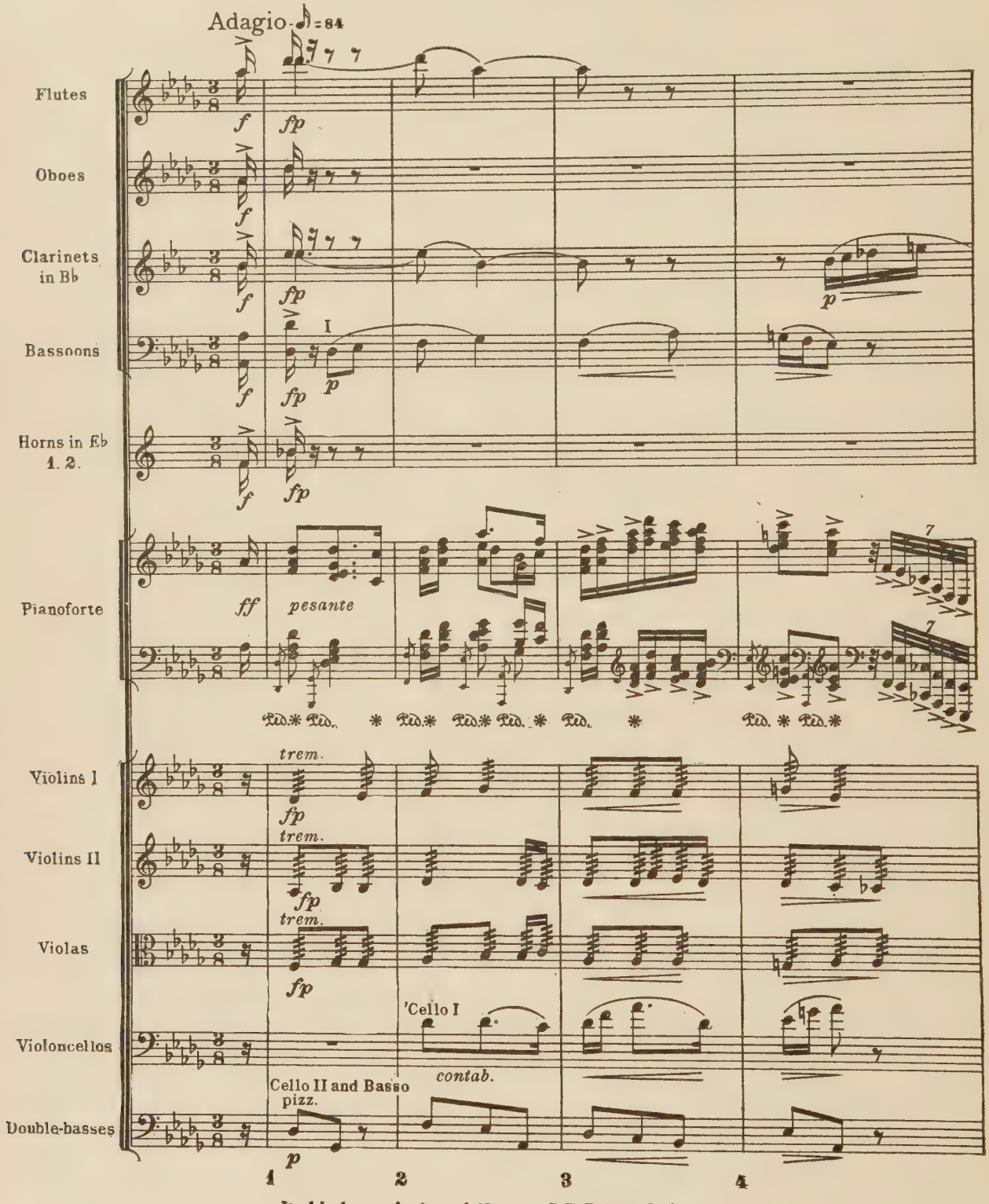
The transcribing of the larger movement from the pianoforte or violin concertos or even from the double concertos (i.e. for two solo instruments and orchestra) would involve difficulties, almost insuperable, because the solo instrumental part of the original, especially in the case of pianoforte concertos, is usually developed to the utmost musical capacity both of the soloist and of the instrument. But there are many smaller movements from these concertos which can be artistically adapted to the organ.

The concertos of the Bach and Handel period present no real difficulties in the way of successful organ transcription, because orchestral music at that time was merely in its infancy, and did not exist at all in the modern sense, until the advent of Beethoven's predecessors—Haydn and Mozart—and of Beethoven himself.

Bach and Handel were a pair of artistic thieves! They both turned the musical ideas of other men to excellent account. Bach often acknowledged the debt, and, in the case of Vivaldis' Violin Concertos which he transcribed for the organ, he turned the tables and made it a debt of gratitude, for Vivaldi's violin concertos would hardly be known to-day except through the medium of Bach's organ transcriptions; The Slow Movement (*Adagio*) from Grieg's *Piano Concerto in A minor* is exceedingly effective as an organ solo. A glance at the score of the quotations from this work, Ex. 55 shows us a beautiful passage, where Grieg introduces canonically, the chief tune for first 'cellos (the 'cellos dividing), against the same theme, one measure earlier, in the pianoforte solo part. Only a small orchestral force is employed; the upper strings playing quiet tremolo passages, while the wood-wind, second 'cellos and double-basses lightly support the solo instrument.

Excerpt 55

from the middle movement of Grieg's **Pianoforte Concerto** in A minor



By kind permission of Messrs. C.F. Peters, Leipzig.

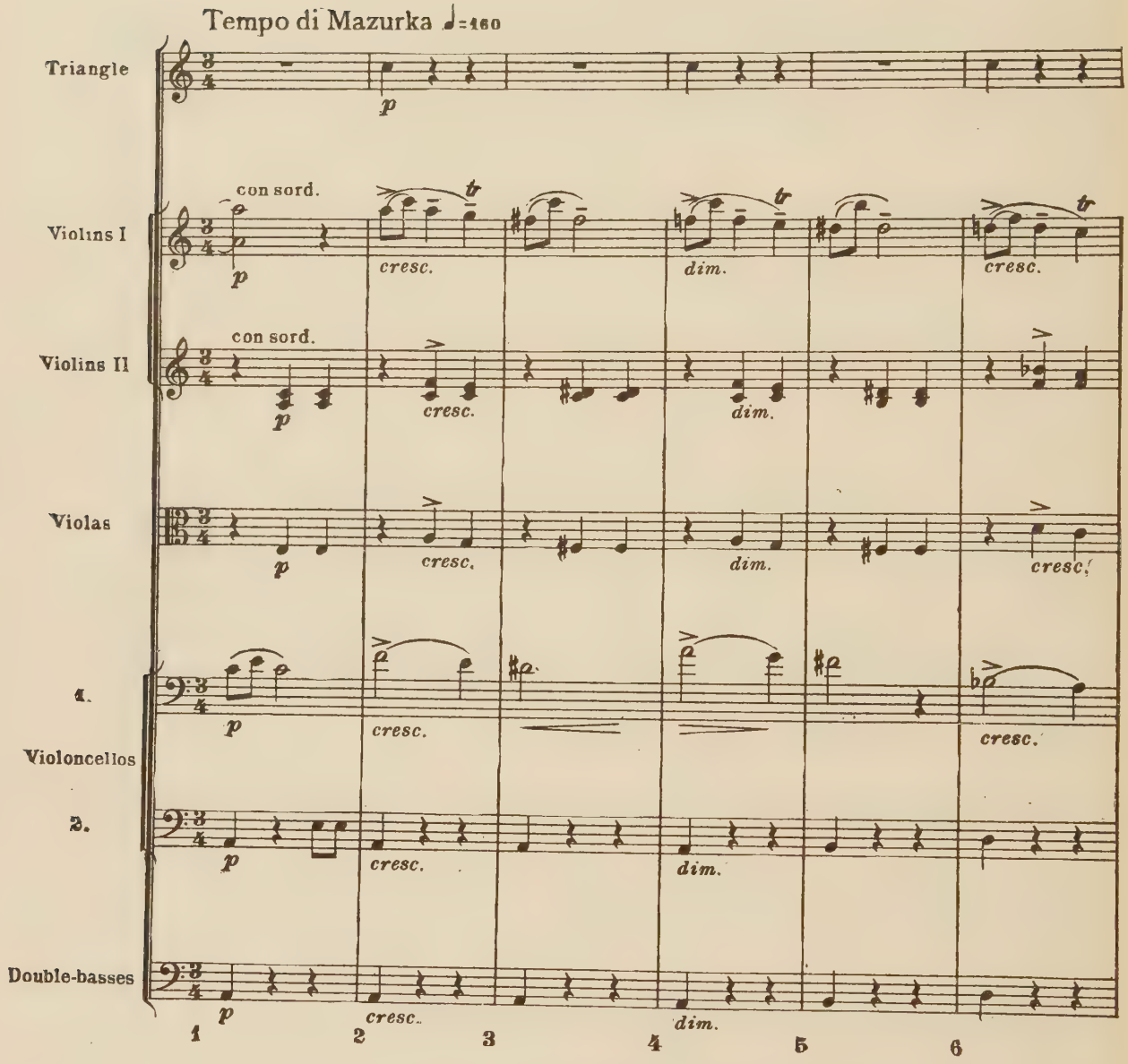
It will be noticed that the dynamic indication of the solo part is "*ff pesante*," i.e., double-fortissimo and weightily. The double fortissimo of the most splendid of modern grand pianofortes is woefully small in a large hall, compared with the moderate forte of even a small orchestral force.

In transcribing this passage for the organ, there will be a natural desire to "sing out" the theme of the first 'cellos. It can be managed in two ways. Both hands can use a fairly big swell-organ—sixteen-, eight-, and four-foot, with Reeds eight-foot; while the left hand thumb brings out the first 'cello theme on a Great-organ Diapason or Gamba. Or, both hands can use a soft Great coupled to Swell as above, and the 'cello theme can be brought out on Choir Reeds.

In the former case, the Pedals with light sixteen-foot flue should be coupled to Swell, and in the latter case, they should be coupled to the Great. Thus it will be seen that the transcription errs on the side of weight, or body of tone, which is indicated by the nature of the pianoforte solo part. For the time being, this solo part (pianoforte), must take precedence, and the quiet accompanimental nature of the upper string work can hardly form any part of the transcript.

Excerpt 56

from Grieg's **Peer Gynt** Suite, No. 1. Anitra's Dance



By kind permission of Messrs. C.F. Peters, Leipzig.

The third movement of Grieg's *Peer Gynt Suite* is a charming little dance, and very prettily scored. It is so airy and dainty, as to be, in the opinion of many, almost outside the realms of organ music. But we must remember that splendid organs have been placed in Concert Halls, Theatres, and Cinemas, as well as in sacred edifices.

We must remember too, that organs to-day, instead of being reserved mainly for the services of the various Churches as they were a century ago, are being extensively used to minister to the enlightenment of the people's leisure hours. Their mission to-day has expanded far beyond the restricted though praiseworthy

uses of our forefathers' times. They minister to the educational and delectational joys and interests of the masses of music-loving humanity. And, where the instrument is really adequate both tonally and mechanically, and the executant a true and well equipped artist with a wide range of musical sympathies and tastes, their power for providing healthy and sane enjoyment is unbounded.

Every good organ should have beautiful Flutes, Clarinets, Oboes, Trumpets, and Reeds, as well as a fair amount of String and general flute-toned stops. Every good organ should also have a splendid foundation of that tone which is the glory of the organ, *viz.:* full and rich Diapason tone of thirty-two-, sixteen-, eight-, four-, and two-foot pitches, as well as a good sprinkling of Mixture work.

Given an instrument such as is briefly outlined above, why should not the beautiful Flutes, the full toned Clarinets, the plaintive Oboes, and the brilliant Trumpets be used in a manner similar to that of their orchestral prototypes providing always, of course, that the music is arranged to suit the organ? It is this reasoning which leads us to consider freely, the organ transcription of such charmingly dainty little dances as that from which Excerpt 56 is taken.

It will be observed that the 'cellos are divided, and that the first violins share with the first 'cellos, the principal theme and its counter-theme underneath. The rest of the small force provides a light accompaniment to these melodies. The part given to the triangle in the score, may be ignored in the transcript. If however the instrument possesses a triangle-effect on a fourth manual, the laying-out of the transcript gives occasional opportunities for the use of such an effect, e.g. in measures two and six, at the quarter-note silences in the left hand part.

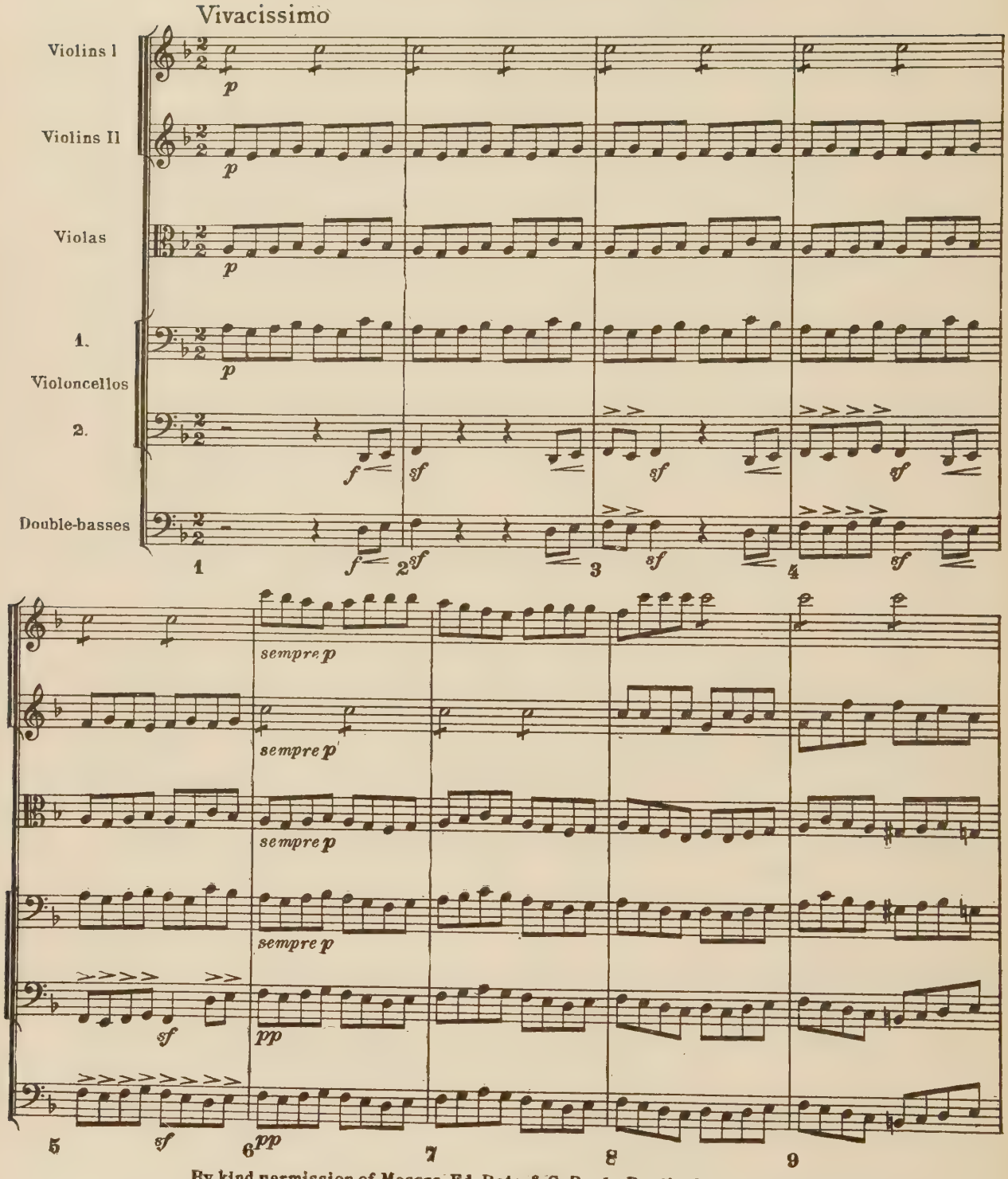
The registration for this passage may be:

I. Choir-organ string-tone coupled to Swell, for the right-hand.
II. Great-organ, 'Cello or Small-Diapason; for the left-hand thumb.
III. Swell-organ string-toned stops with Oboe, for the left-hand.

The Pedals, with light sixteen-, and eight-foot flue stops, need not be coupled.

Excerpt 57

from Smetana's **Bartered Bride** Overture

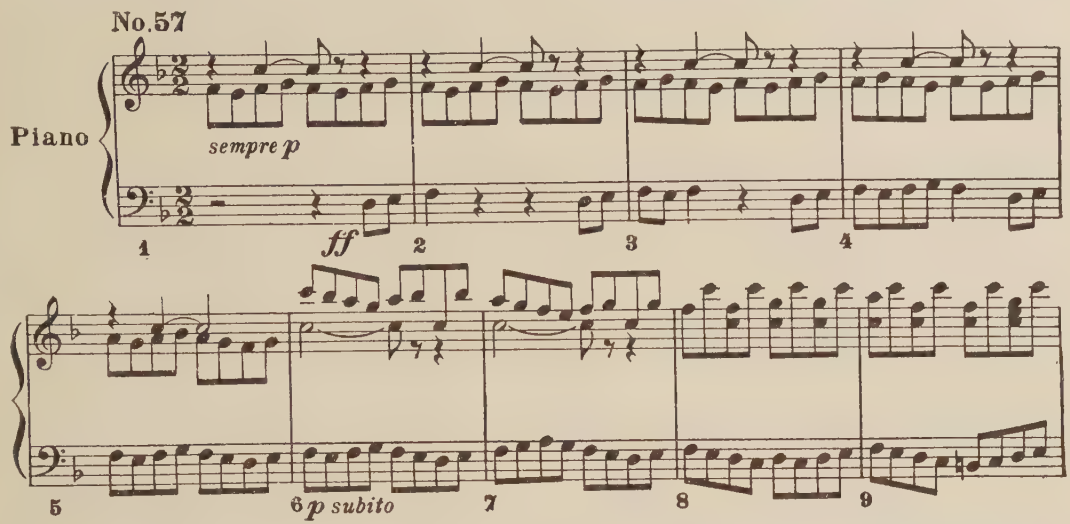


By kind permission of Messrs. Ed. Bote & G. Bock, Berlin, W. 8.

Smetana's *Bartered Bride* Overture, is a curiously interesting work to place under consideration for the purposes of organ transcription. The fugal nature of the overture certainly lends itself to effective treatment on the organ.

The subject, its counter-subject, and the added parts are written in eighth-notes, which if taken at the speed intended by the composer, demand great clearness in manual technique, and an even greater command over what might be called the dove-tailed toe-and-heel technique of the pedal-board. Given the

requisite facility to use this dove-tailed toe-and-heel technique—the part allotted to the Pedals in Ex. 57 can be artistically and effectively rendered.



If the pianoforte version and the transcript be compared with the original, it will be seen that some of the parts are rewritten, in order to avoid the eighth-note repetitions. In the fifth measure the left hand is free to *un*couple the Great and Pedal organs.

A satisfactory disposition of the stops will be found by arranging:

I. The Choir-organ, with right—and four-foot string—and flute-tone together with an eight-foot Reed.
II. The Great-organ, to Principal four-foot.
III. The Swell, similar to the Choir-organ and coupled to it.

The pedals, coupled at first to the Great-organ, should have light, or at least not too heavy, sixteen- and eight-foot flue stops drawn.

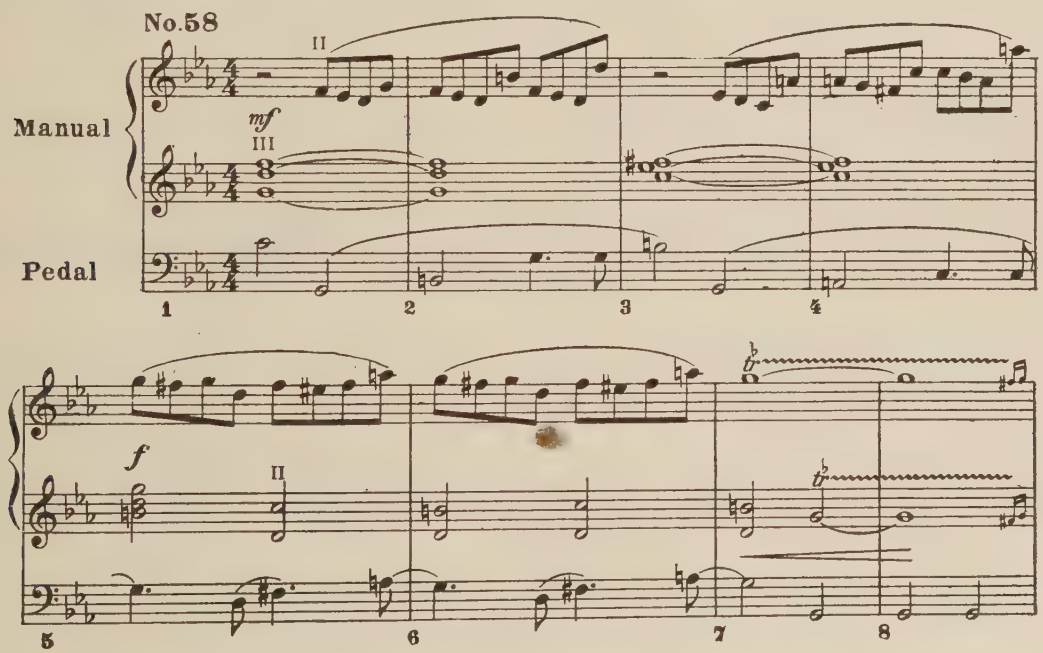
Excerpt 58

from Sullivan's In Memoriam Overture

By kind permission of Herbert Sullivan Esq, and Novello & Co., Ltd.

Sullivan's *In Memoriam* Overture furnishes us with two exceedingly interesting excerpts. A comparison of Excerpt 53 (from Brahms's *Tragic* Overture) with Ex. 58 will reveal a point which both extracts have in common. A gradual crescendo is indicated in the score of these excerpts, without adding to the number of instruments. There is a further similarity between this example and that of No. 54 (also from Brahms's *Tragic* Overture)—*viz.:* in the prominence given to the rapid repeated-note idiom as used by the low strings and bassoons in the Sullivan work, and by most of the orchestral forces in the Brahms's overture. Both these points require great care in the transcription. The unsuit-

ableness of the repeated-note idiom on an organ need not be discussed here, as it has already been enlarged upon in dealing with Excerpt 54.



Excerpt 59

from Sullivan's **In Memoriam** Overture

By kind permission of Herbert Sullivan Esq, and Novello & Co., Ltd.

A glance at the Pedal-part of the organ arrangement will show us a method of treating this troublesome idiom without impairing the rhythmic characteristic of the phrase. The range of the bassoon and bass-string passage is fairly wide, but it can be rendered artistically on a light Pedal-organ coupled to a light Great.

If the organ be arranged as follows:

I. Choir-organ, string-tone combinations of stops.

II. Great, light eight-foot flue work.

III. Swell, to Reeds eight-foot; and with the Swell coupled to the Choir and Great, the crescendo referred to above, can be obtained by increasing the Great, first at the half-note silence in the third measure; then in the fifth measure by the right-foot use of the Pedal-pistons or combination pedals; and again, in the seventh measure, by a further use of combination-pedals or pistons, or by opening the Swell-box.

Excerpt 59 gives us an opportunity of using Great-organ Diapason-tone as a substitute for soft brass. It also reveals the fact that we sometimes have to do rather more than compromise—we have frankly to omit some of the figures in the score.

The principal melodic features here are the theme of the oboes and the soft-brass tune. The right-hand will be required for the one, and the left-hand for the other. The accompanimental figure of the string group, with its repeated-note feature, is not in the genus of organ-playing, nor is the passage of the 'cellos and double-basses suited to the Pedal-board.

We have altered the note of anticipation at the last eighth-note in each measure, and we have omitted the upper-string group. The melodic importance of the oboes, and the sustained notes of the horn, more germane to the organ than the type of music given to the strings here, warrant the omission of the upper-string work—important though this is. But the Pedals retain the characteristic rhythm of the string accompaniment.

Register the organ as follows:

I. Choir-organ, with string-, flute-, and reed-tone;
II. Great, with eight-foot Diapasons;
III. Swell to Oboe.

Couple the Pedals to the Swell-organ.

SECTION III

Section III

Transcribing for the Organ Original Works for Small and String Orchestras, Chamber and Pianoforte Music, and Songs with Pianoforte Accompaniment

The larger movements, i.e., the quick Sonata-form and Rondo movements from the works for Small Orchestras and Chamber music stand somewhat in the same category as the similar numbers from the Concertos. (See the text accompanying Excerpt 55.)

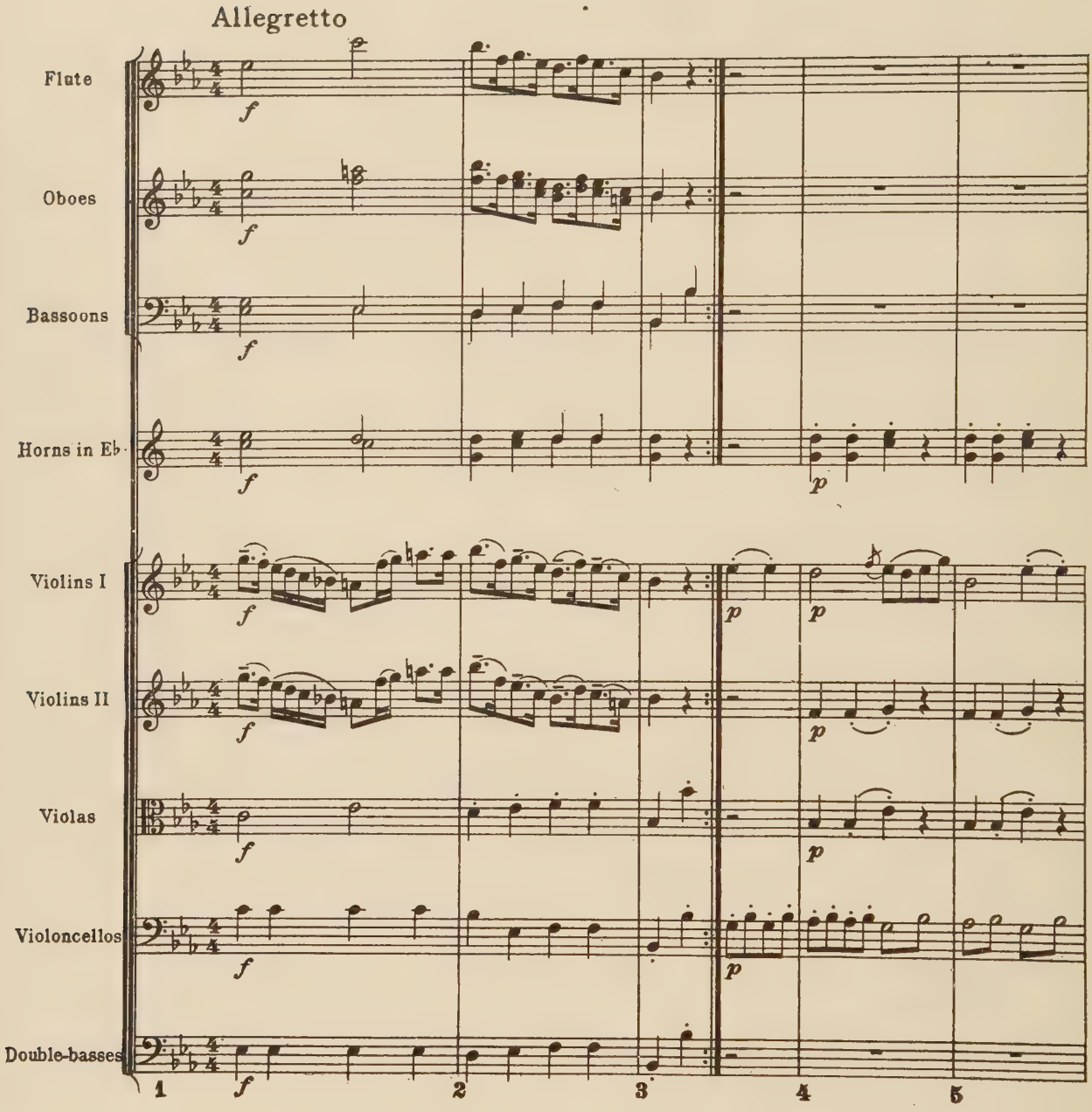
The medium of musical expression is small and limited compared with the inexhaustible resources of the full orchestra. In a small band, each instrument is treated more or less in a solo capacity, and more individuality is apparently demanded from the players than is the case with the full orchestra. With Chamber Music, each executant performs in a definite solo capacity, and whether it be the trio, quartet, quintet, septet, octet, or nonet, the great music written for these solo-combinations forms the finest and purest type of instrumental expressiveness extant. The reason for this is not far to seek, especially in the case of the string quartet or quintet.

The violin, viola and 'cello are perhaps the most perfect of instruments, and they are capable of a tremendous range of musical expression. Given the *music* and the *players* it is the string quartet or quintet that furnishes us with the consummation of instrumental music.

But although it might be impossible to bring within the artistic range of the organ, the larger movements from these works, the smaller pieces, such as the middle slow movements, offer a wide choice of much beautiful music.

Excerpt 60

from the **Romanza** of Haydn's **La Reine** Symphony



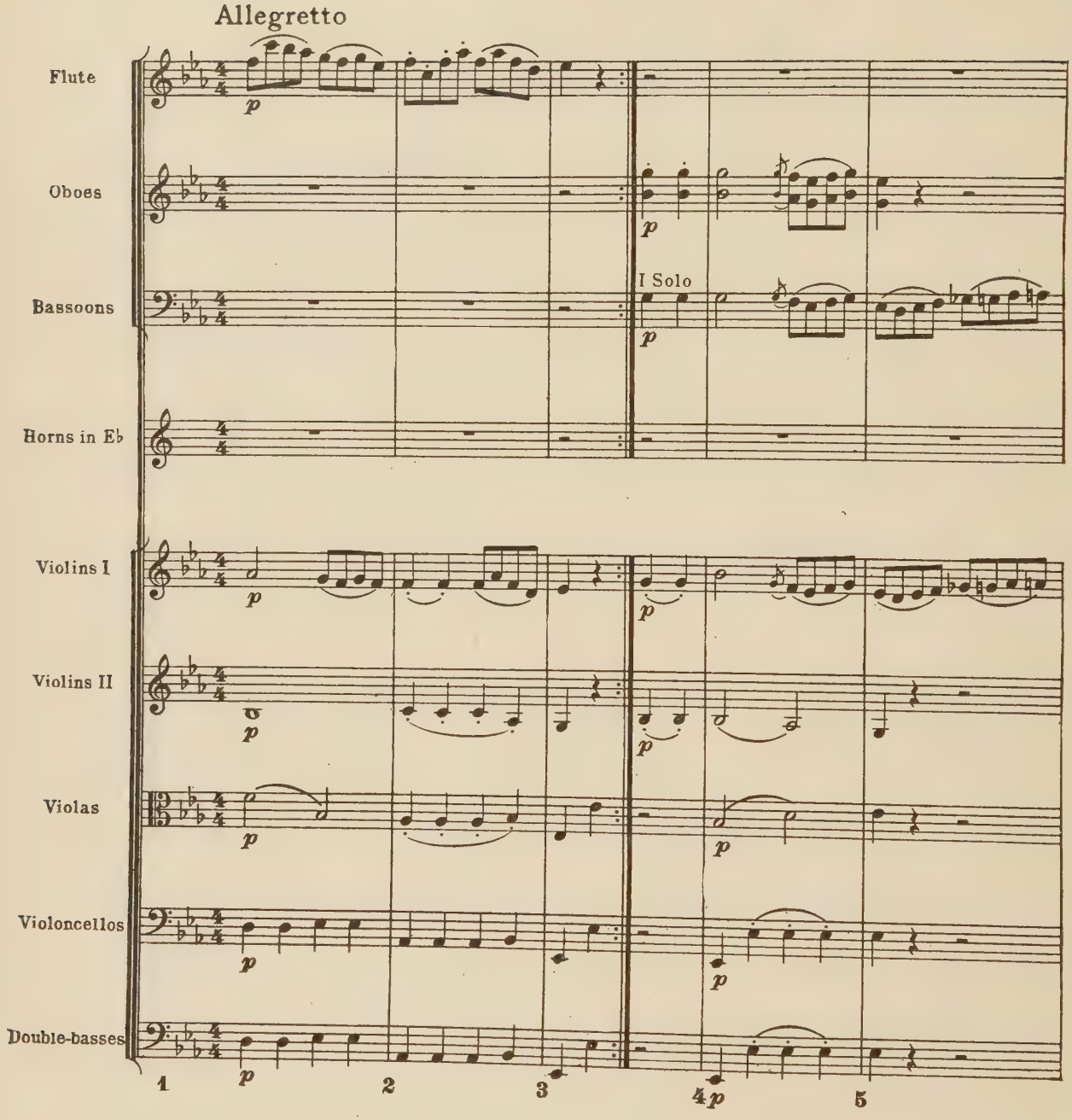
Excerpt 60 is from the "Romanza" of Haydn's *La Reine* Symphony.

In the first two and a half measures the small band is playing firmly and brightly. But look at the score! One flute, two oboes, two bassoons, two horns, and a few strings—for it should be remembered that it was not until the early decades of the nineteenth century that the numbers of the string players were increased to the proportions that obtain to-day.

A Great-organ to Principal 4 (of light quality) coupled to Swell with Reeds, would be sufficient for the first phrase of Ex. 60. The second phrase would sound well with the right-hand on Swell string-toned stops; the left hand on a Great Claribel or Stopped-Diapason; and the Pedals with eight-foot string-tone—*un*-coupled. If the Pedal string-quality (the Violoncello or Violone) is too pungent, it might produce a more satisfactory effect to couple the Pedal to the Choir-organ, the latter to have string-tone and flue stops coupled to the Swell, and without having any stops drawn on the Pedal-organ.

Excerpt 61

from the same movement as the preceding



In Excerpt 61 the first phrase requires a Flute stop for the right-hand part; string-quality for the left-hand, and a light Pedal 16 and 8. If the instrument possesses a four-foot Reed on the Swell-organ, the eighth-note violin and bassoon passage may be reproduced at the same pitch as in the score, and with an effective combination of contrasted tone, by playing it on a Great soft flue-stop of eight-foot pitch coupled to the Swell four-foot Reed. The quarter-note silence at the end of the first phrase will allow time for changing the Choir-organ from flute-tone to string-tone.

The registering could be as follows:

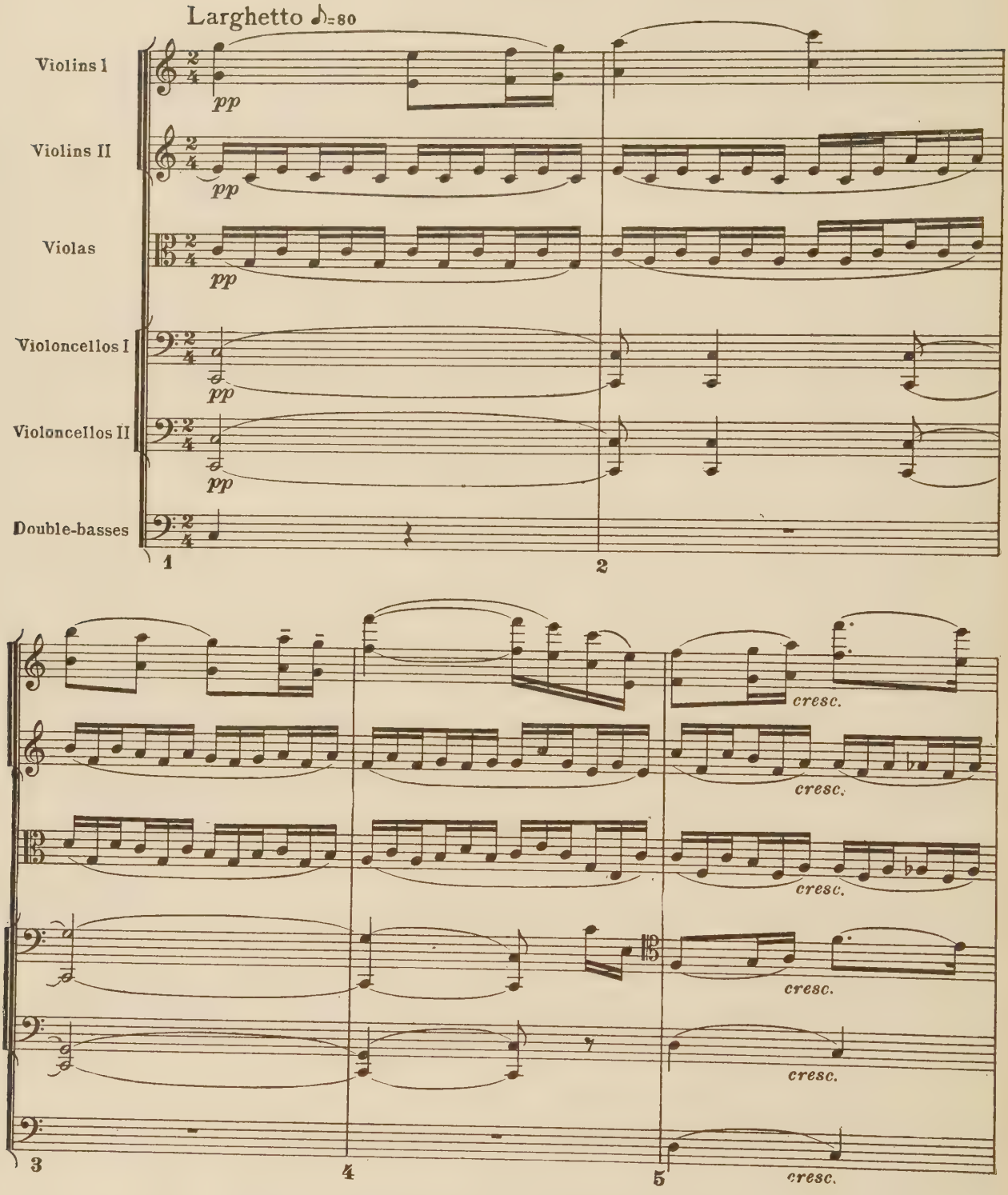
I. Choir-organ string tone of equal weight with the Swell—and coupled to the latter to provide a little more weight in tone which the laying out of the second violin and viola parts indicates.

II. Swell, with string-toned stops. The Pedals, with light 16, coupled to the Choir, will add some of the effect of *body*, which the divided 'cellos give in the score.

The treatment of string work opens up fresh paths in the field of organ arrangement. The use of a combination of string-toned stops on the organ is

Excerpt 62

from Elgar's **Serenade** in E minor for String-orchestra



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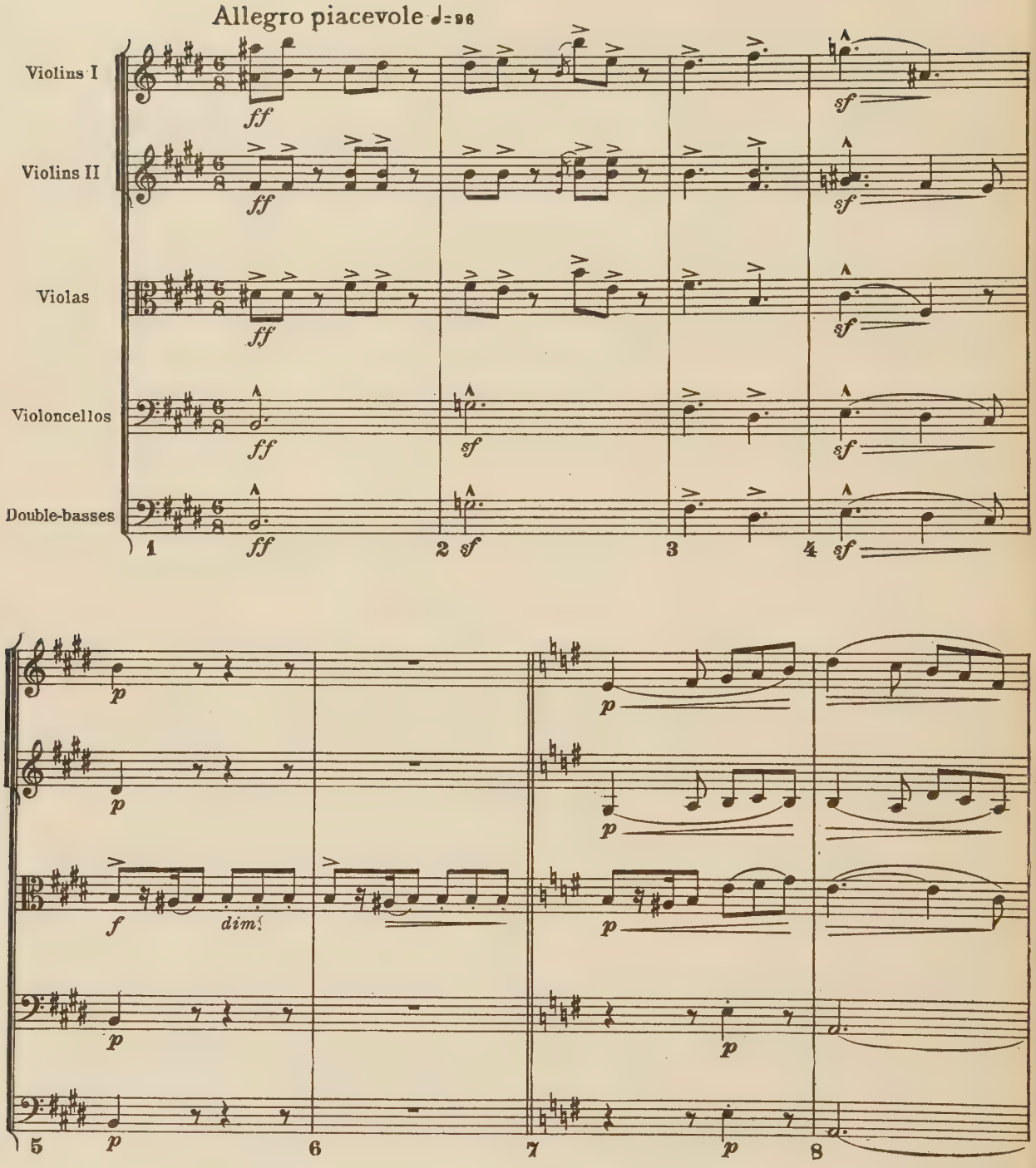
apt to become tedious and wearisome if persisted in for too long a period without some compensating relief of tone-color.

It is difficult to account for this ennui which invariably results when peculiar tonal qualities are continued for a long time without changing the tone-color. An hour or more of string quartet playing, or a pianoforte recital, can be thoroughly enjoyed—and though in the one case, it is *all string* work and in the other, it is *all pianoforte* work, there is never any feeling or thought of monotony in tone-color. But an hour's performance of flute, oboe, clarinet, and bassoon music would be very trying, without the welcome relief of a more restful and satisfying quality. Therefore, while it is artistically possible to reproduce whole passages and phrases, and even complete short movements of string music on the organ with a satisfactory semblance of tonal-imitation, we must sooner or later cast about for a change of color—otherwise monotony and weariness will inevitably result.

Excerpt 62 is from one of Sir Edward Elgar's early works for string orchestra. The movement from which it is taken is not too long for the effective reproduction of imitative string quality on the organ.

Excerpt 63

from the same as the preceding



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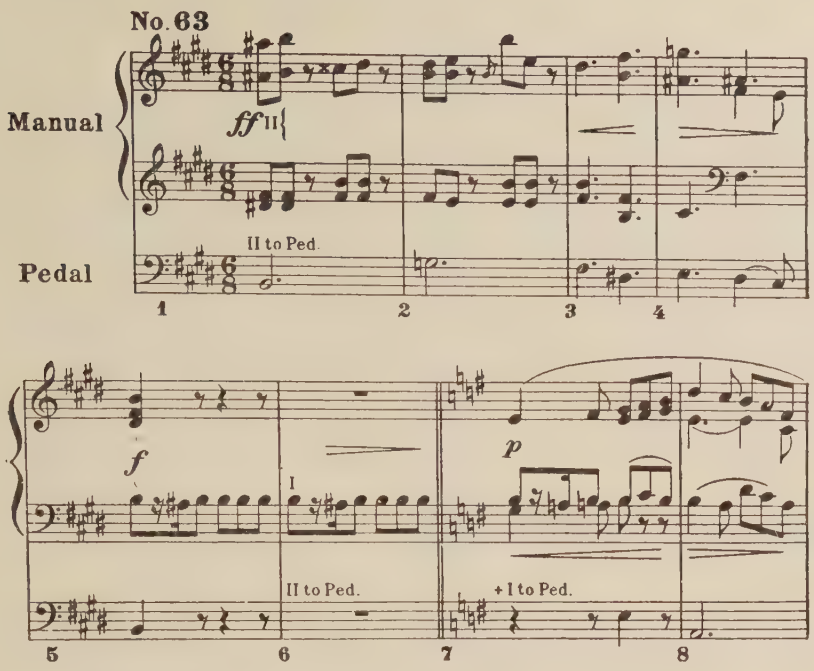


Excerpt 63 is an entirely different piece of music from the preceding. It is not so placid as Ex. 62. There is a vitality and rhythmic lilt which suggests brighter and more varied tone qualities for an organ transcript.

The first four measures would sound well on a light Great-organ, with eight-, and four-foot flue stops coupled to the Swell, with light reeds. The last four measures could be given, with registering as in No. 62.

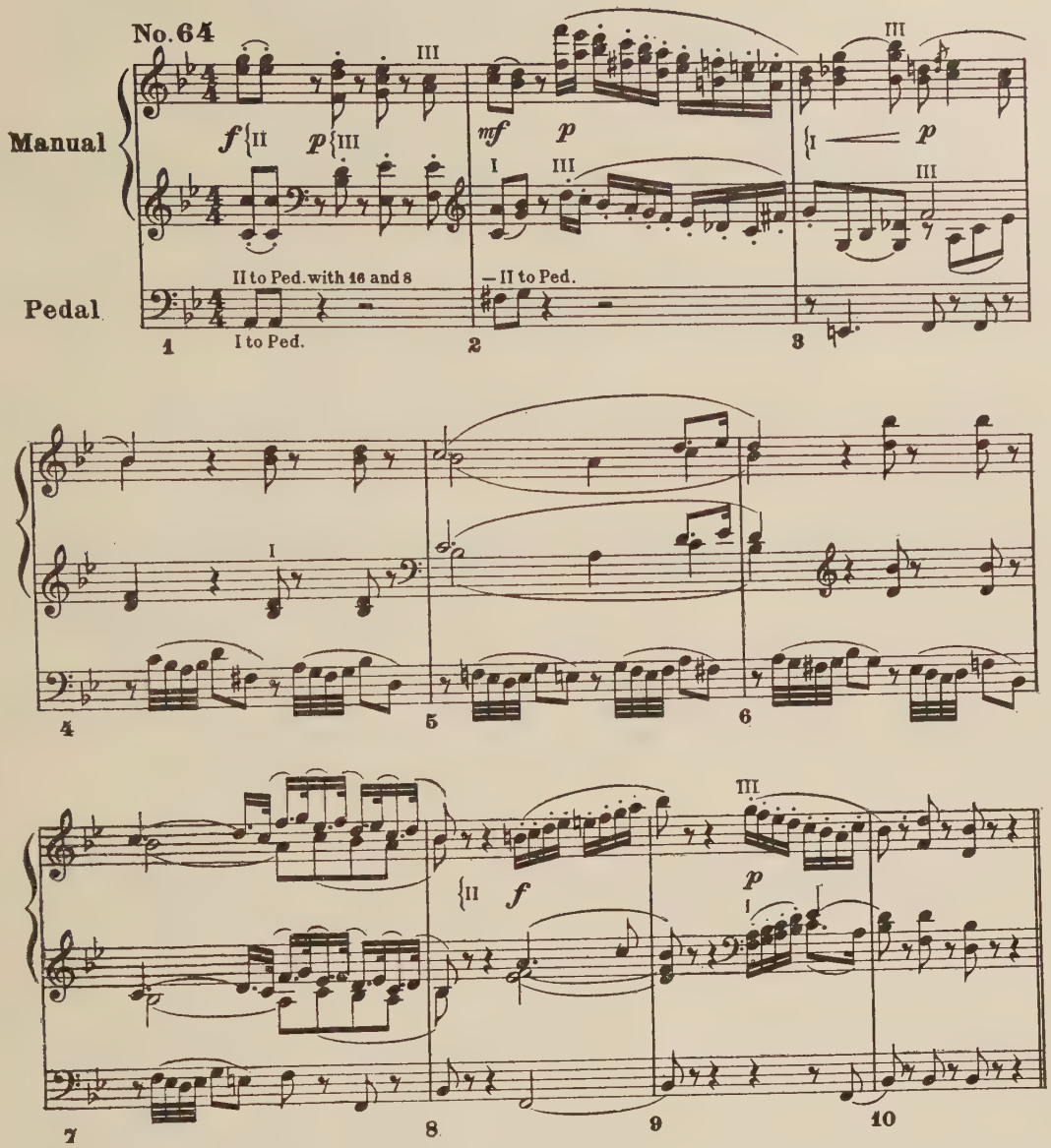
Our first example from chamber-music, as distinct from compositions written for string orchestras, is from Mozart's *String Quintet in E-flat.*

The spread position of the parts on the first beat of Measure 1, with the strings playing firm detached chords, suggests breadth and body of tone. Firmness and fullness of tone are also suggested on the third beat of measure 8—but in a smaller degree, partly because of the legato character of the phrase, and partly because of the musical context. These two points provide opportunities for a brighter and more sonorous quality of organ tone than the quiet sections of Excerpt 64 would bear.

The 'cello passage in measures 4 to 7 will require a timbre similar to that suggested for the second half of Ex. 60; but it should be much more pronounced here, because of the prominence which results from its melodic independence in the score.

Excerpt 64

from the **Andante** in Mozart's **String Quintet** in E-flat



If the organ can be arranged as follows:

I. Choir-organ string-tone, coupled to Swell;
II. Great, with light quality eight-foot flue-work;
III. Swell-organ, string-, and flue-work.

Pedal, with an eight-foot string-stop coupled to Choir; this excerpt could be played as suggested in the above transcript.

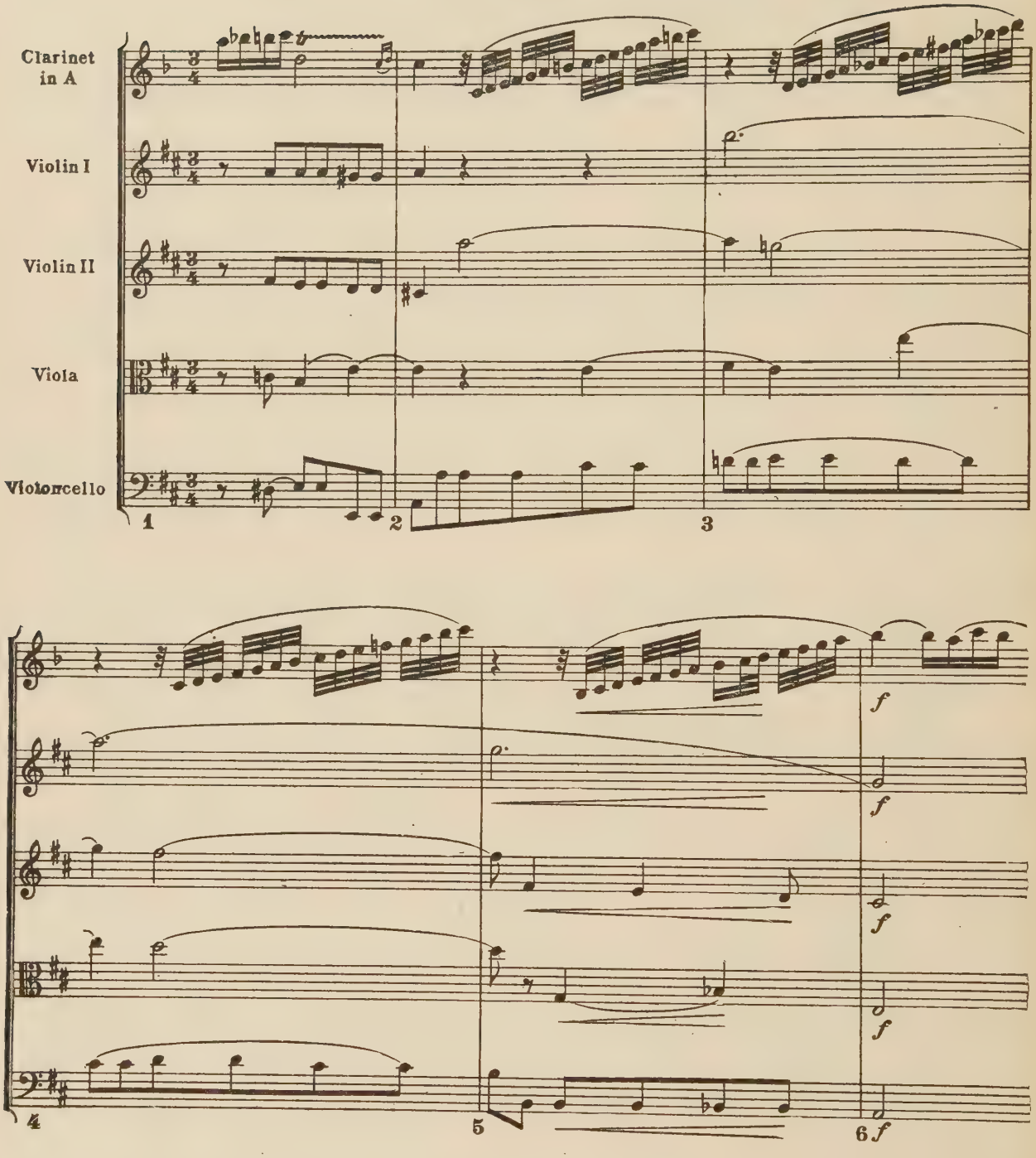
NOTE. The sign } indicates *both* hands on the manual named.

I, II, III, above the right-, or left-hand stave, are intended for the right-, or left-hand respectively.

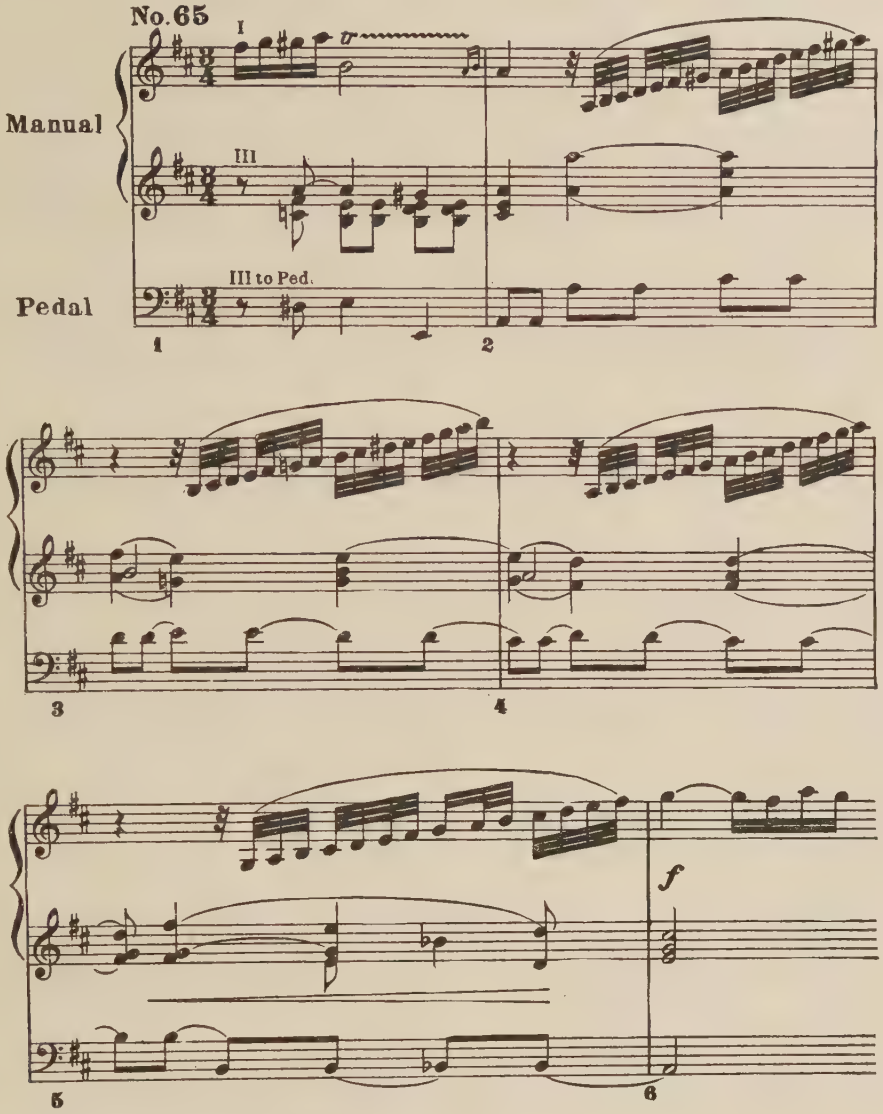
(I), (II), (III) although not absolutely necessary, are given to prevent confusion or doubt; e.g., the second, third and fourth beats of Measure 1 in Ex. 64 are played on the Swell-organ, therefore III is indicated; but on the first beat of the next measure, the I left-hand drops down to the Choir, shown by the sign I above the left-hand part, while the right-hand continues on the Swell, indicated by the apparently redundant sign (III).

Excerpt 65

from the **Larghetto** in Mozart's **Quintet**
in A major for Clarinet and Strings



Excerpt 65 need not detain us long. It is a clarinet solo with string accompaniment.

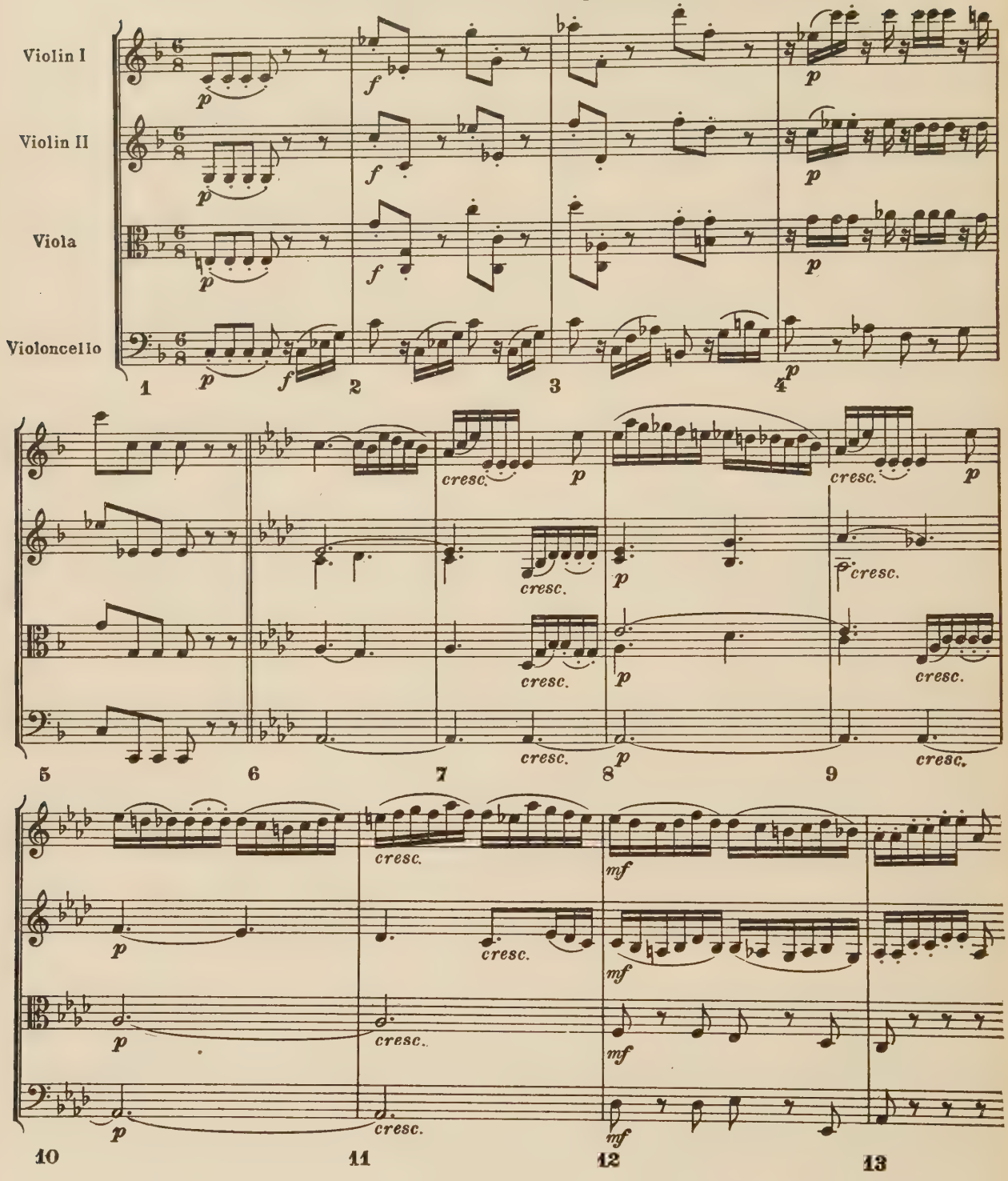


The solo part may be taken on a Choir Clarinet (or Solo-organ Clarinet), reinforced by some flue-work which will blend well with the clarinet-quality. The upper strings may be reproduced on the Swell to Oboe. The 'cello part brings into play the upper part of the pedal board, and may be taken on a Pedal-organ with light 16 and 8, coupled to Swell. If the character of the Pedal stops admit, it may be uncoupled.

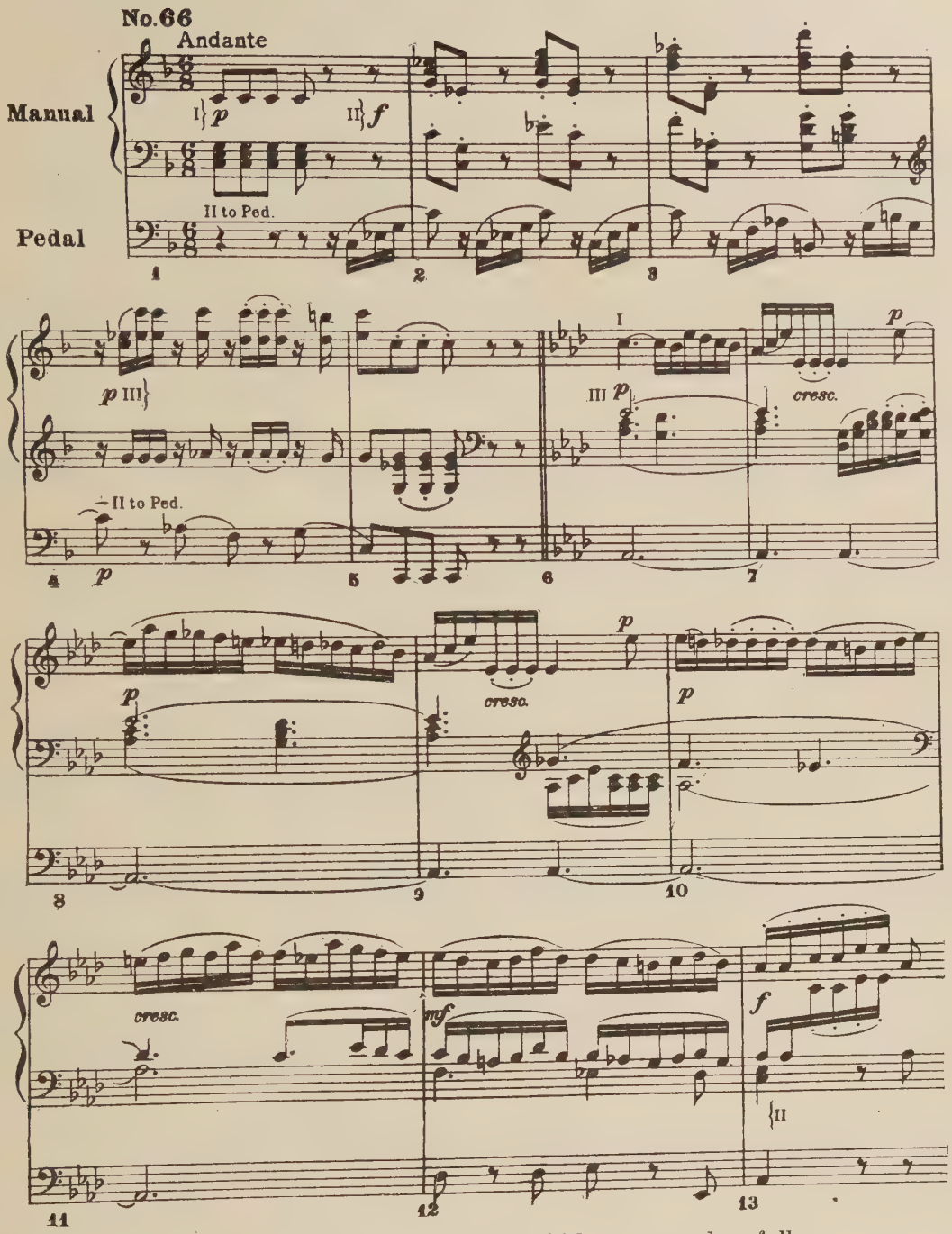
Should the use of the Swell-crescendo-pedal be necessary in the third measure, the right foot would take the high 'cello notes, leaving the other foot free for the crescendo pedal. Whether the crescendo-pedal be of the balanced-type, in the centre of the board, or of the old fashioned lever-type, to the right of the board, it is the left foot and not the right, that would bring it into action in such a passage as that in the third measure of the above excerpt.

Excerpt 66

from the **Andante** in Mozart's **String Quartet** in D minor



Excerpt 66, also from a work by Mozart, is full of suggestions for varied tone-coloring. The 'cello broken-chord passages and the spread position of the upper-string chords in the second and third measures are indicative of strength, firmness, and vigor. The first violin part in the A-flat section has all the appearance and effect of a solo passage with a soft gently-figured accompaniment. The solo part might be represented by Flute, Oboe, or Clarinet quality; and the accompaniment by a combination of stops which would provide a quiet background of sound.



For the first few measures, the organ should be prepared as follows:

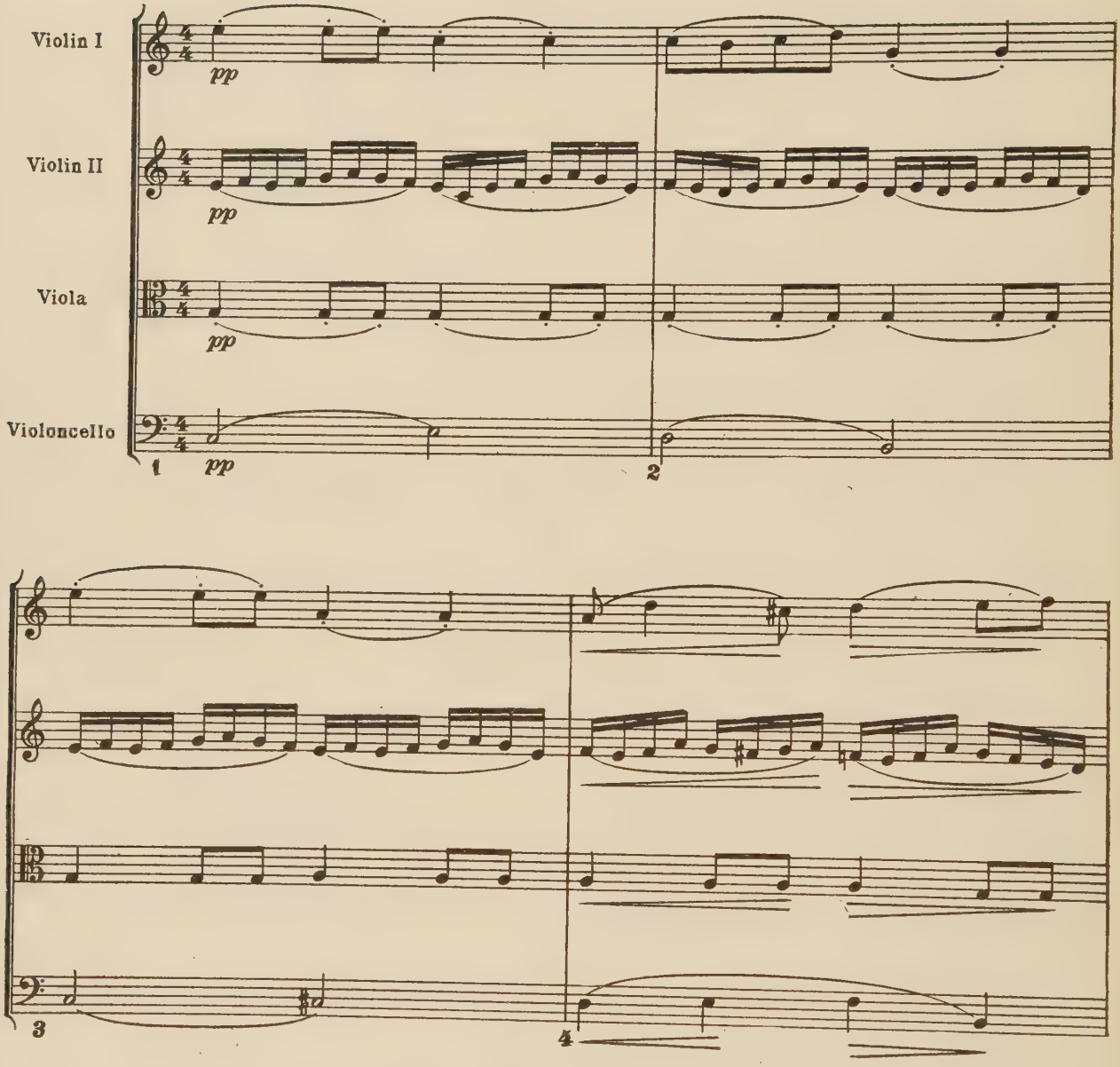
I. Choir-organ, string and flue;
II. Great-organ, light eight-, and four-foot;
III. Swell, string and flue, and with the Oboe;
Pedals, 16, and 8, coupled to Great and Choir.

In the second part of the excerpt, the right-hand could utilise Choir coupled to Swell (both with string-tone); and with the Pedals uncoupled.

This is only one suggested registering. The student is recommended to experiment for himself, and try other effects of accompanied solo work. Note also that there should be an increase in tone during the last three measures.

Excerpt 67

from the **Andante** in Schubert's **String Quartet** in A minor



Our last examples from string-quartet work are from the "Andante" in Schubert's *A Minor Quartet, Op. 29*. Ex. 67 has two prominent features for reproduction, viz.:

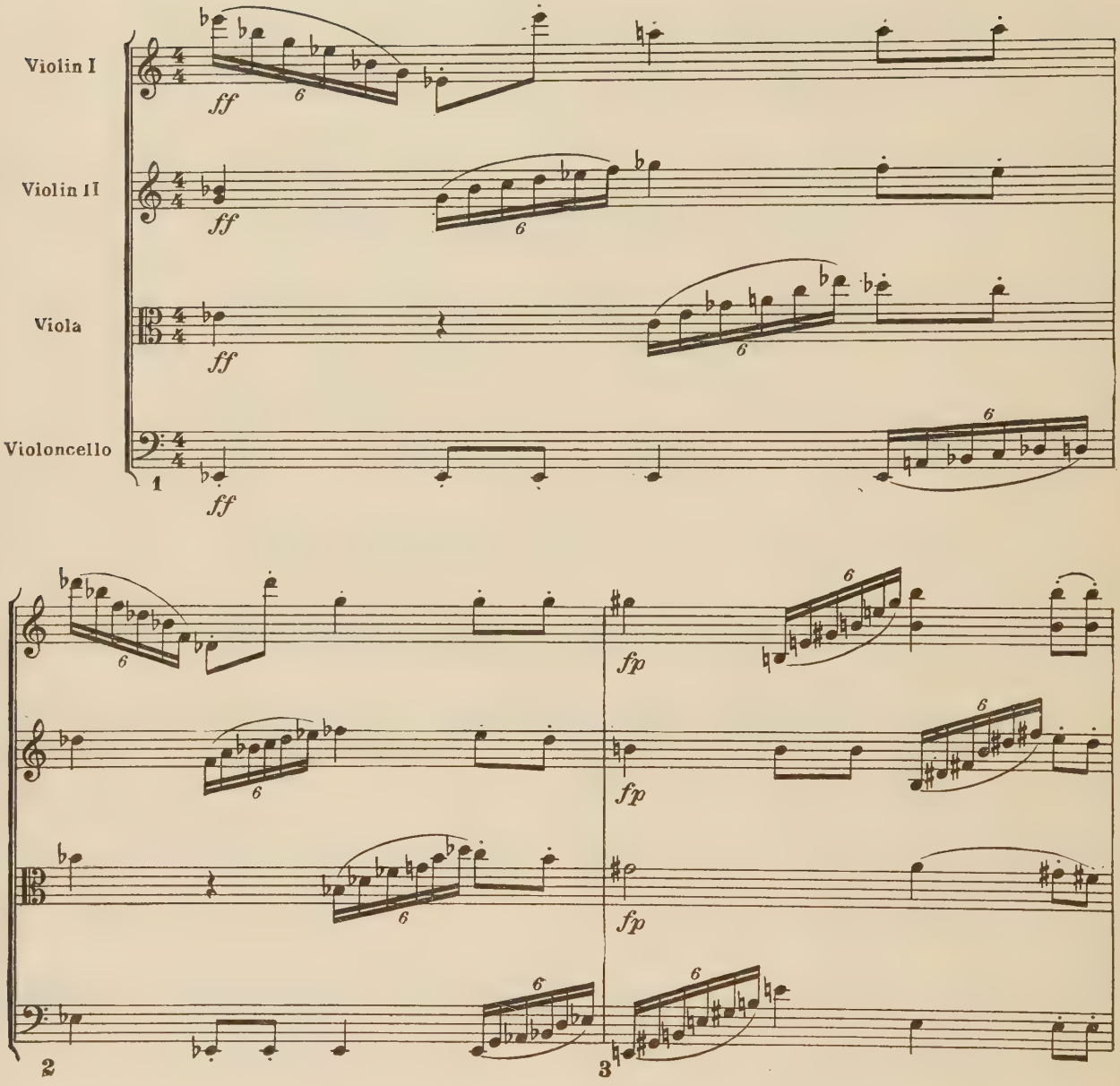
(a) The first violin tune. This is the "first subject" proper of the whole movement from which the excerpt is taken, and it is identical with the melody of Schubert's Rosamunde *Entr'acte in B-flat*, and of his pianoforte *Impromptu* (No. 3, Op. 142).

(b) The running accompaniment of the second violin.

The registering may be the same as in the second part of Ex. 66, but with the right-hand on III, and the left-hand on I.

Excerpt 68

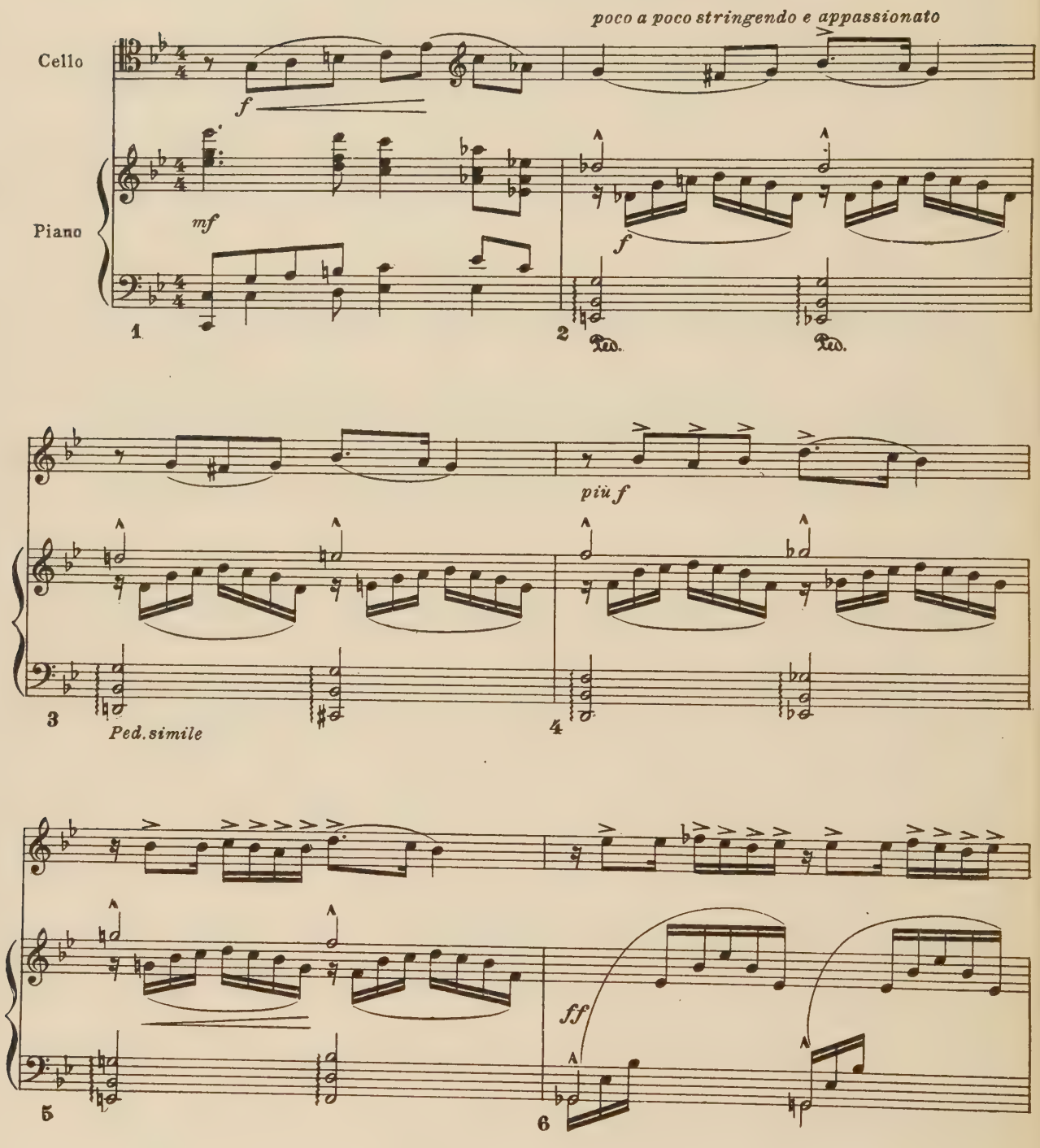
from the same movement as the preceding



Here again, as in the first part of Ex. 66, the effect is one of strength and vigor. The spread chords and arpeggios, all being played very firmly and very strongly, contribute their share in making for bigness and breadth of sound. A light Great-organ of eight-, and four-foot flue, coupled to Swell with Reeds, would serve well for this excerpt.

Excerpt 69

from a Nocturne for 'Cello Solo with Pianoforte accompaniment by H.F. Ellingford



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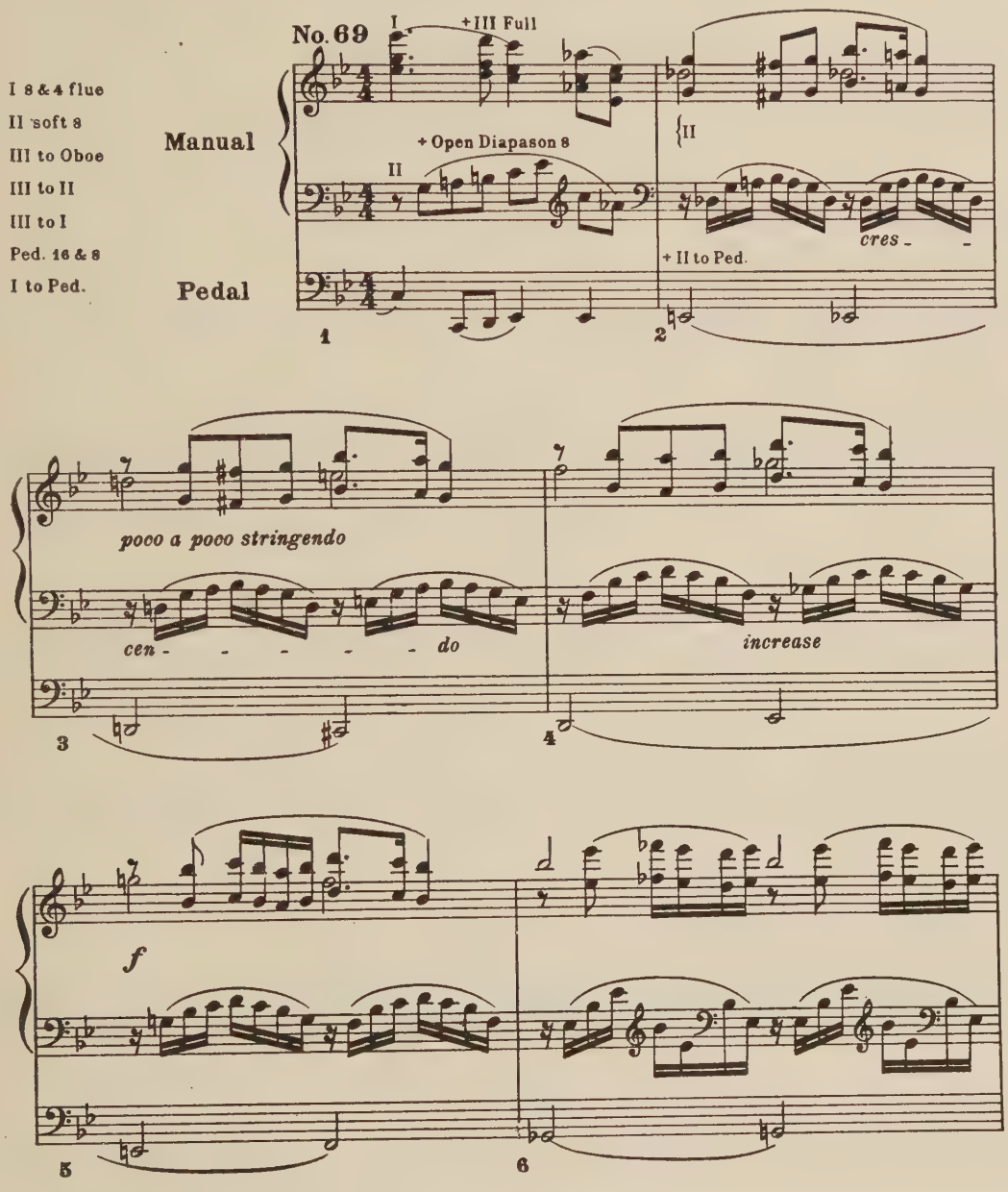
One example from instrumental solo work with pianoforte accompaniment will serve to elucidate some of the methods that may be adopted in the making of organ arrangements. If the solo part is the most prominent feature in the

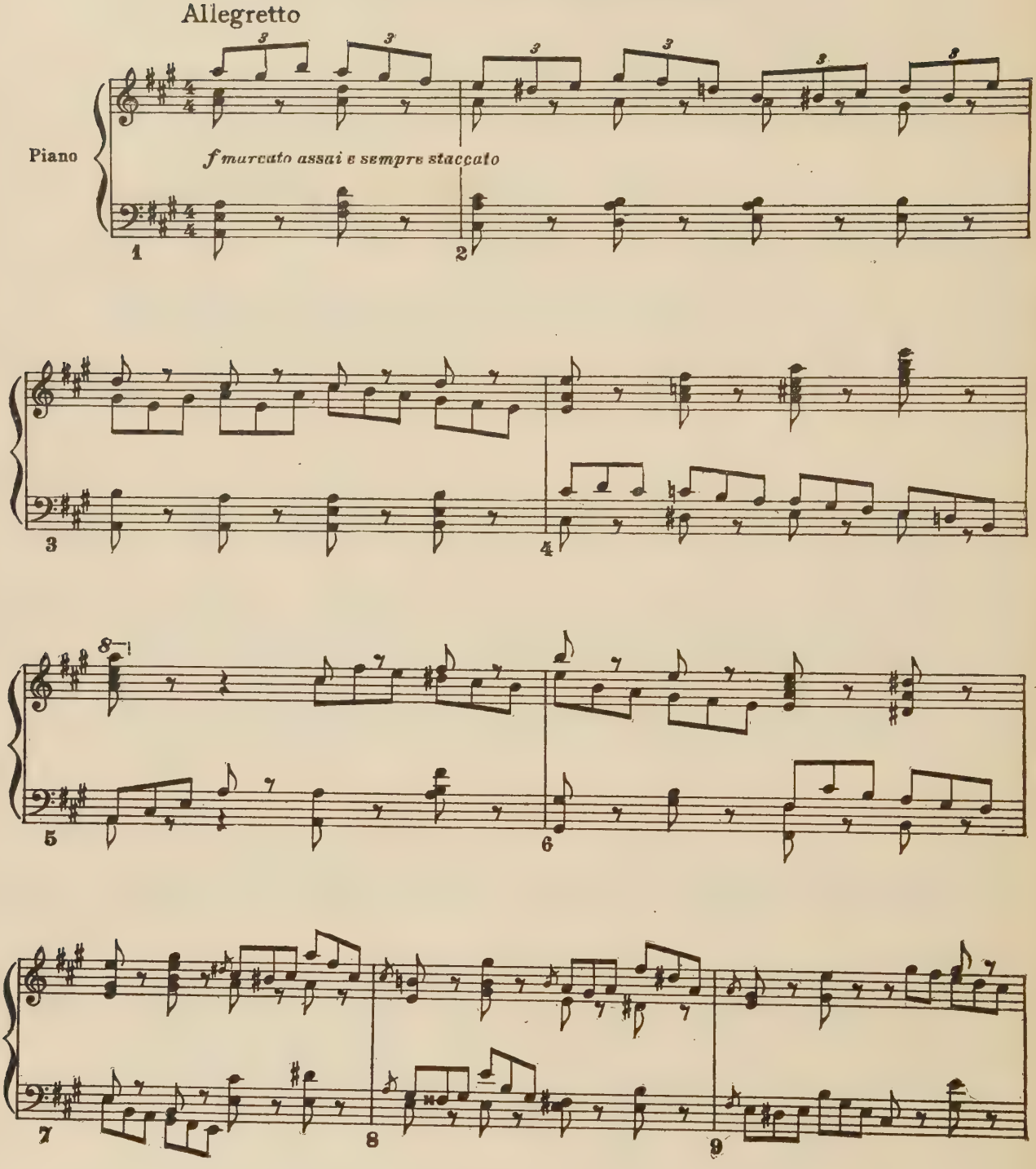
musical scheme of the passage, it may be adapted in the form of a solo for any desired solo-quality the instrument may possess, with the requisite balance and contrast of tone for the accompaniment. But if the latter part (the accompaniment) gains in prominence, and seems to meet the solo part on equal terms, then a compromise must be made, and the *general ensemble* of the whole phrase, rather than the solo part alone, must be the chief consideration.



In the first measure, the left hand has the solo ('cello) part, while the accompaniment is on the Choir 8 and 4 flue coupled to Full Swell. At the second measure, both hands go on beyond that given in the excerpt. The range of the pianoforte accompaniment and of the solo part of the original, warrant a liberal use of the larger means of musical expressiveness which the organ places at our disposal.

Excerpt 70

from Benedict's **Pianoforte Variations**
on Arne's tune **Where the bee sucks**



The repertoire of pianoforte music is rich in some of the most beautiful ideas in the whole world of music. Amidst this wealth of great musical art, there are many instances where the effect of the music is greatly enhanced by being transferred to the organ keyboards; innumerable instances in which the musical idea seems to become richer and more beautiful in its changed medium of expression than in its original form.

The pianoforte itself has partially imitative qualities. In the upper octaves, we find a semblance of flute tone—in the middle octaves, quasi horn effects are obtainable—in the upper part of the pianoforte keyboard too, bell-like effects can be produced by a certain disposition of fourths, fifths, and octaves;—and, in the bottom octaves, the roll of the organ-pedal sixteen-foot, or of the lower notes of the 'cellos and double-basses, is not difficult to realise on a good modern grand.

The late Hans Von Bülow, in his edition of Beethoven's pianoforte sonata in C Major (Op. 53), placed over the right-hand phrases in the 100th and following measures; the terms, *quasi bassoon, quai flute, quasi clarinet,* and *quasi oboe,* and added, in the form of an explanatory foot-note:

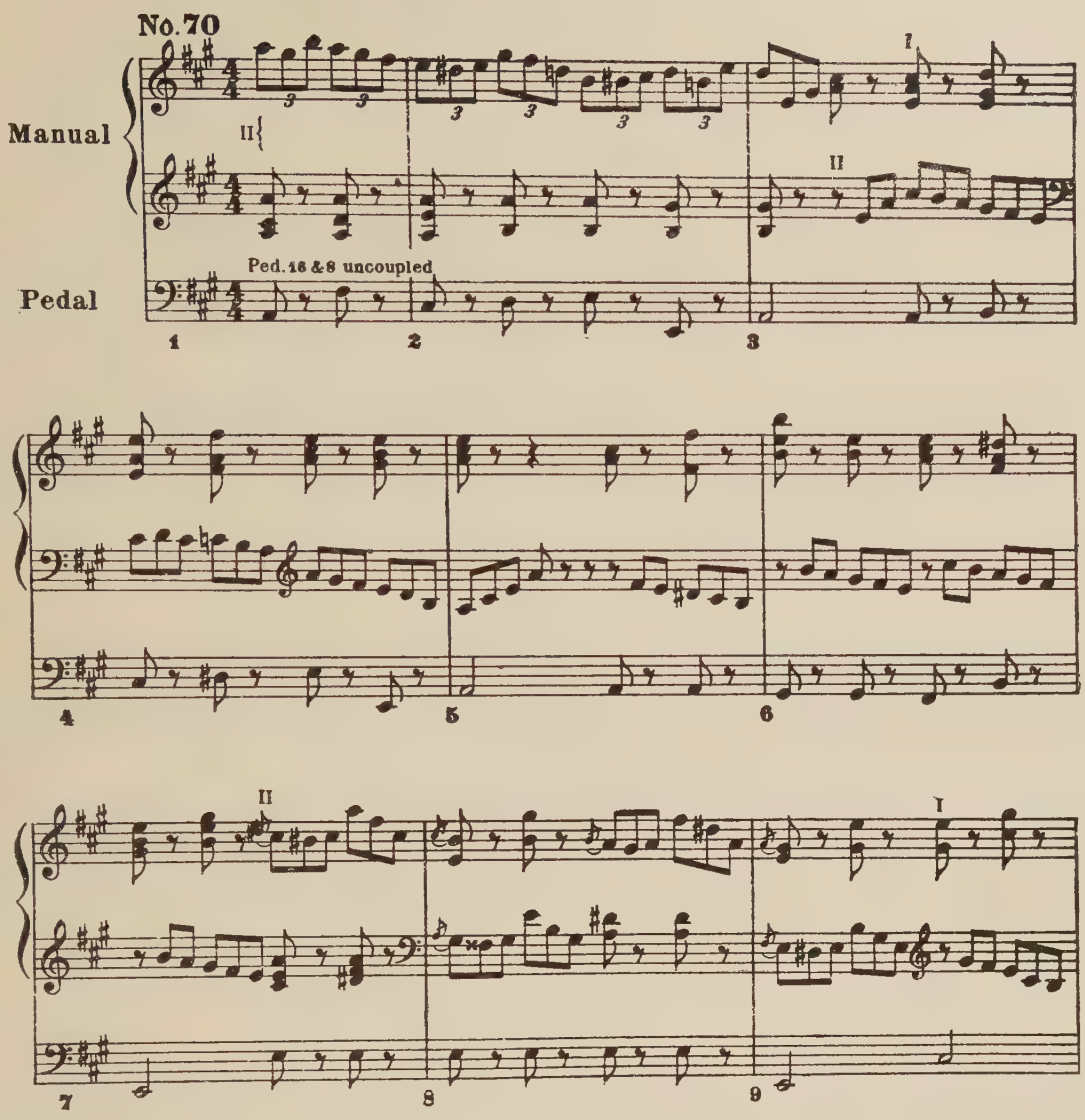
"There are more modulations of touch on the modern pianoforte than is commonly supposed. Hence, a practised, sensitive player is able to impart to the individual imitations in the subsequent episode quite a variety of coloring. This can be promoted especially by means of a vivid imagination of the peculiar tone-colors of the different wood-wind instruments." (See page 8 of Bülow's edition of the sonata referred to.) Here then we see how Bülow, who was one of the world's great pianists, invited the pianoforte student to use his *orchestral imagination* in the interpretation of pianoforte music.

Now, there is one great difference between the organ arrangement of pianoforte music and that of music written for the full orchestra. The number of organists who can render on the keyboard a reasonable account of the salient features of a full orchestral score—*at sight*—is comparatively small; but any

properly trained and educated organist can play *at sight* in a fairly correct and artistic manner pianoforte music of moderate difficulty. In other words, the eyes and the hands can grasp, at a glance, all the composer's intentions in a normal pianoforte score; but with the full orchestral score, this is not the case, and there are very few who would care to sit down to the organ with the idea of giving a rational exposition of the contents of an orchestral work, from the full score *at sight.*

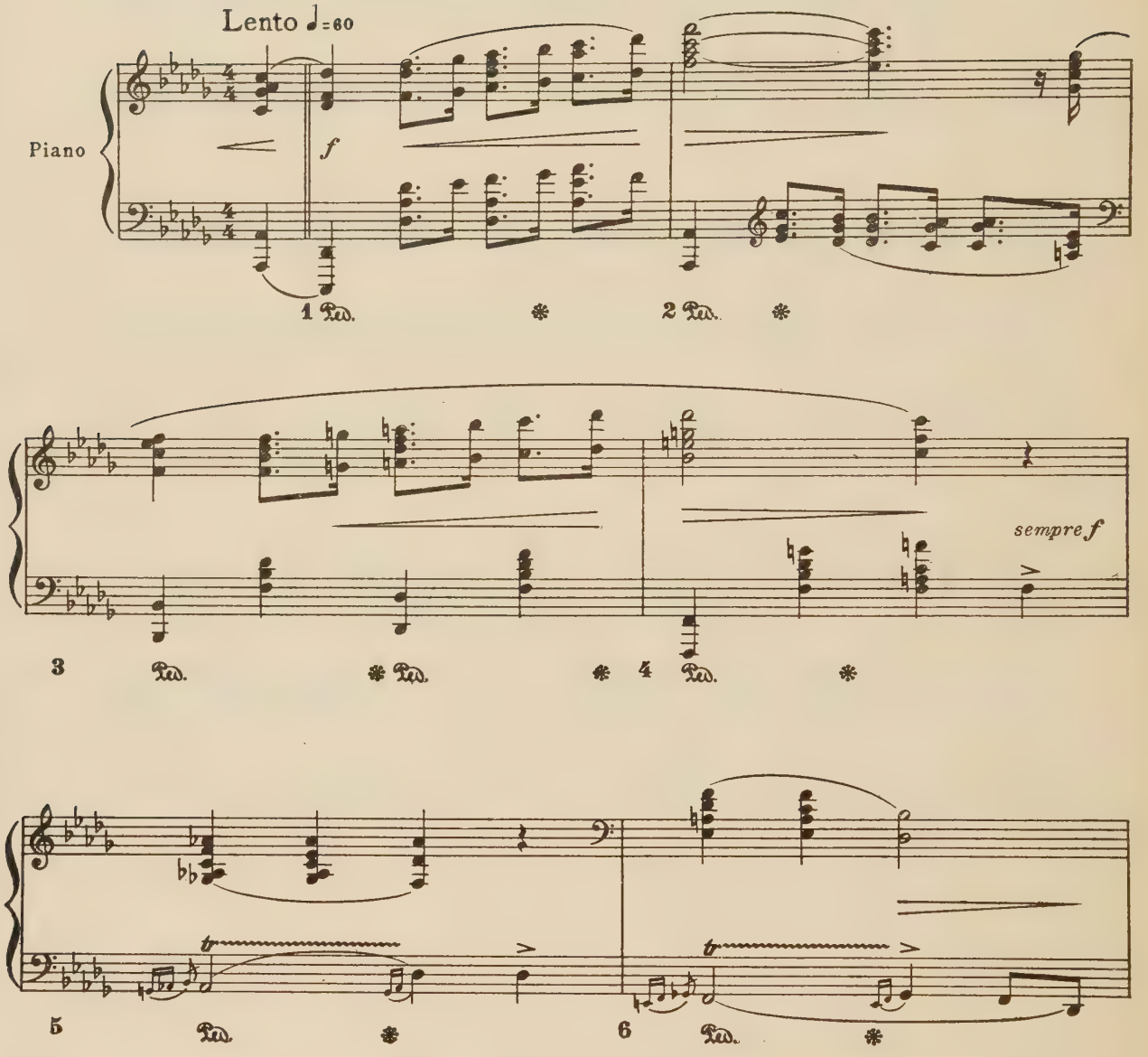
If an organist's sense of tone-coloring and his general organ technique have been well developed, there is hardly any necessity to transcribe pianoforte music for the organ. The same remark too applies equally to vocal solos with pianoforte accompaniment. Songs which are at all possible on the organ can be played from the original form, without the labor of actual transcription. But, for the sake of completeness, a few examples, both of pianoforte music and songs are included in this work.

Ex. 70 is from Benedict's Pianoforte Variations on Arne's tune "Where the Bee sucks." The sparkling effect of Flutes eight-, and four-foot, with Mutations and Mixtures judiciously combined, on each of the three manuals, will suit it admirably.

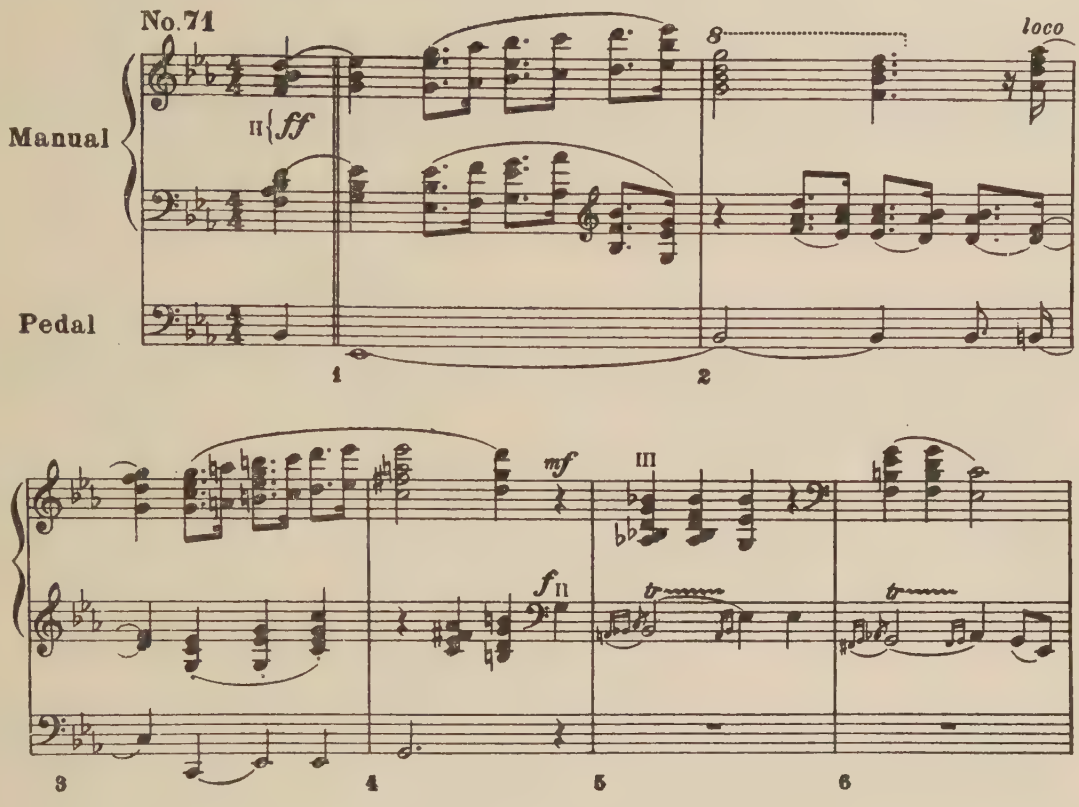

No. 70
Manual
Pedal
Ped. 16 & 8 uncoupled

Excerpt 71

from Chopin's Funeral March



Chopin's *Funeral March* might have been written for the modern full orchestra—so magnificently grand are the great rising chord passages shown in Excerpt 71.

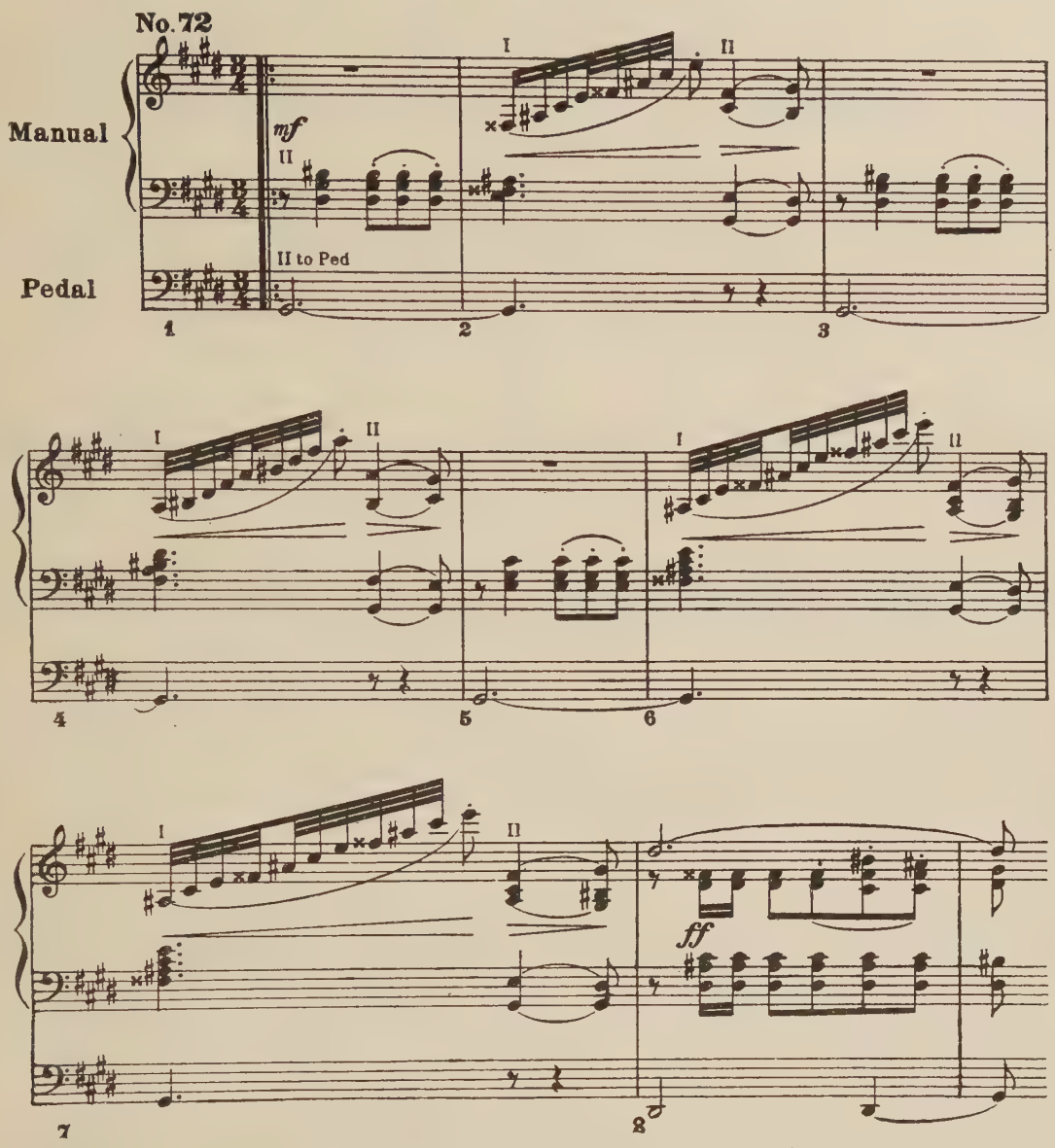


If the organ has a good heavy pressure Tuba, the left-hand chords in the second and fourth measures will stand out with brilliant and telling effect against the rest of the organ—full in all departments. The left hand trill phrase may be subjected to varied treatment. It would sound well on Great Diapason-tone with the accompaniment on a small Full Swell; or it would be given to a Clarinet against a quasi horn accompaniment on a Great-organ Flute 8.

Excerpt 72

from Chopin's **Polonaise** in C-Sharp minor

Chopin's *Polonaise in C-Sharp minor* (No. 1, Op. 26) is distinctly pianistic music, yet how well it can be made to sound on a good organ! Here for the sake

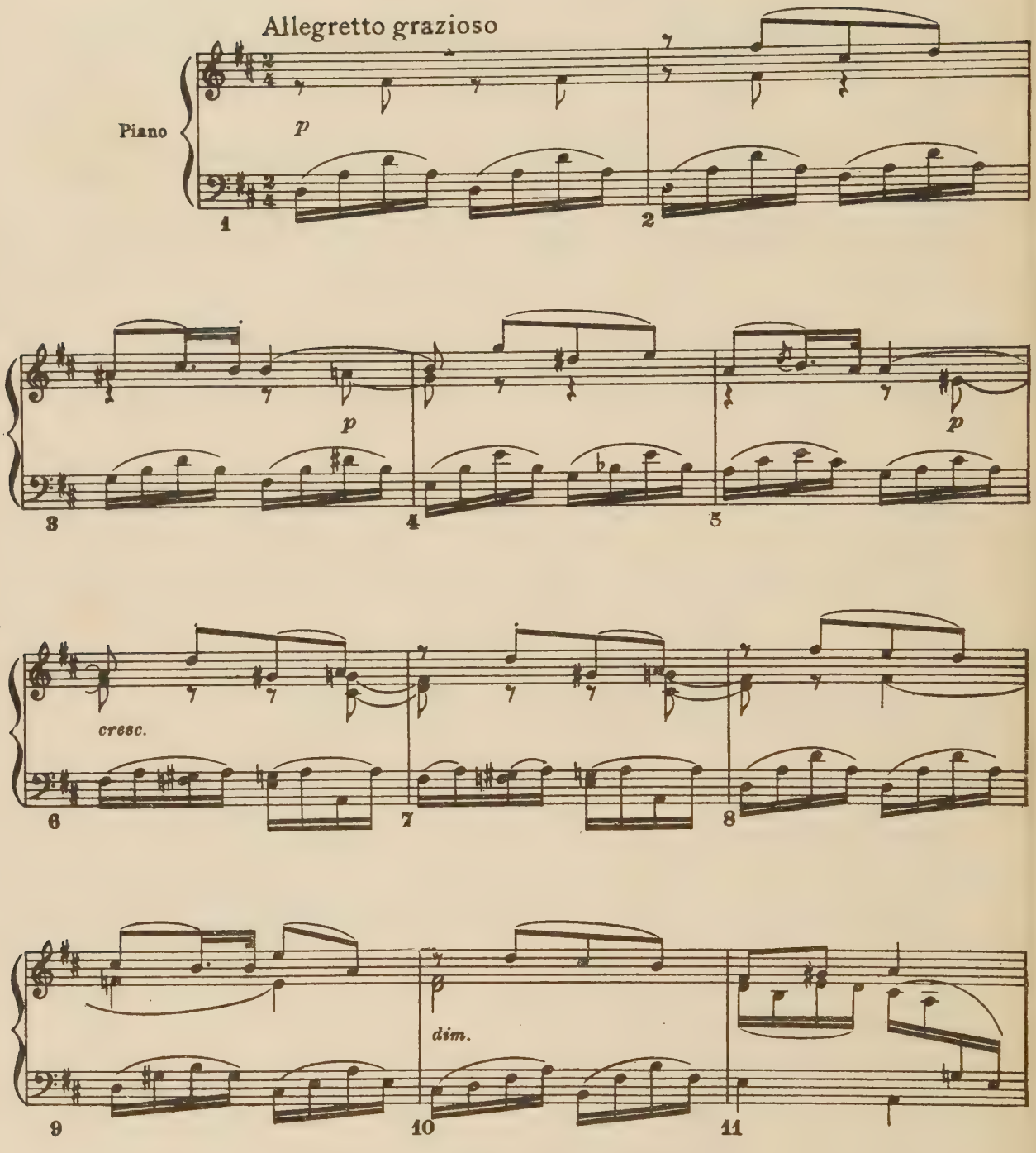


of effect, we may apparently ignore the dynamics (*Sotto Voce* and *p*) in the first, third, and fifth measures. The cumulative effect of breadth in the ascending rushes of the right-hand, may be taken as a cue to the organ I registering. Instead of beginning softly, we may take the repeated chord motive in measures 1, 3, and 5, on Great Diapasons coupled to Full Swell. The ascending arpeggios seem to want the brilliance of a Full Choir coupled to Full Swell, accompanied by a judicious use of the Swell-crescendo-pedal.

The organ is much greater as a medium of musical expression than the pianoforte, and its dynamic force is correspondingly grander.

Excerpt 73

from No.2. of Sullivan's **Daydreams**



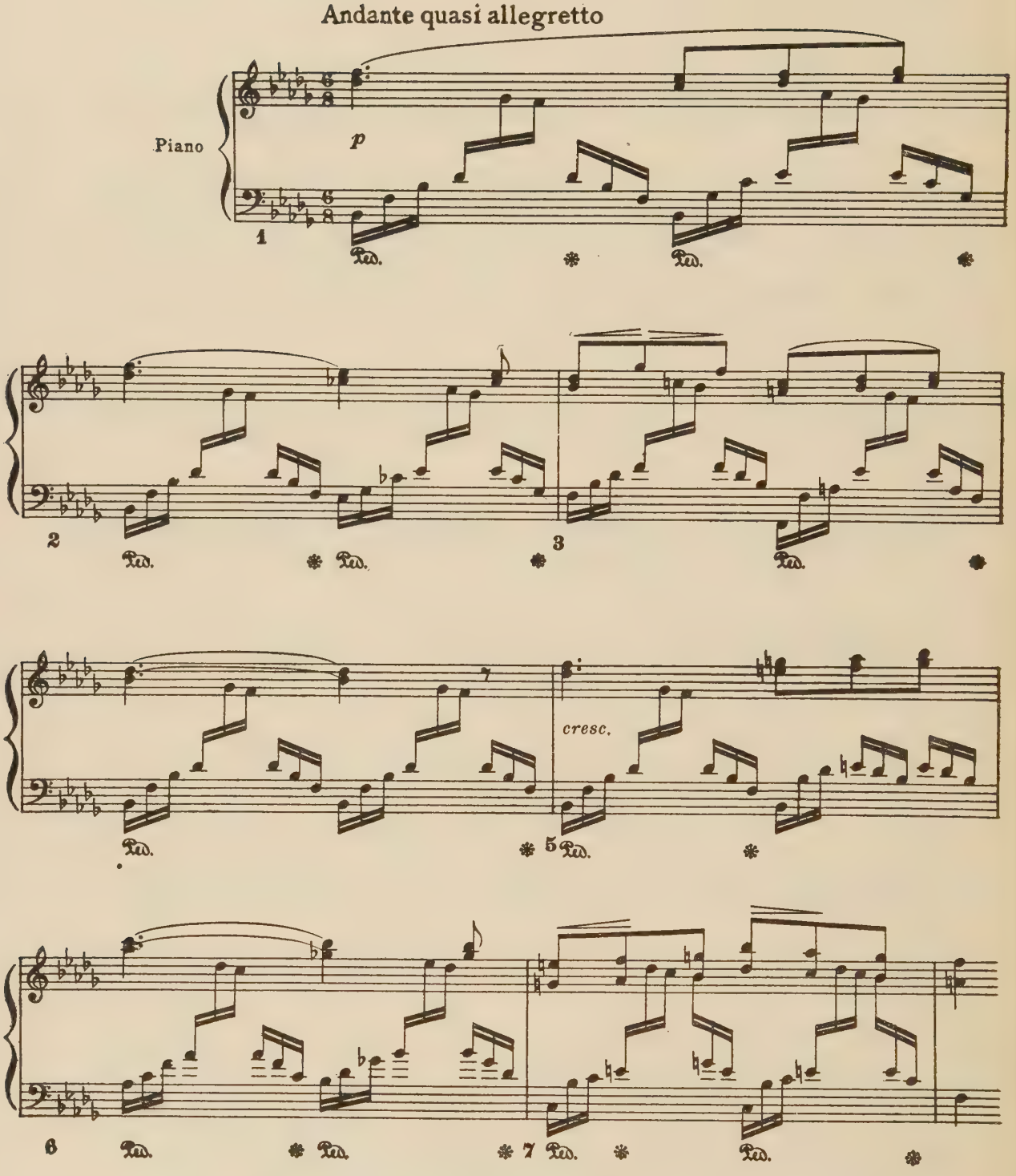
By kind permission of Herbert Sullivan Esq.

Excerpts 73 and 74 are from Sullivan's early pianoforte works. They are simple in construction, and they make charming little pieces in a transcribed form for the organ.

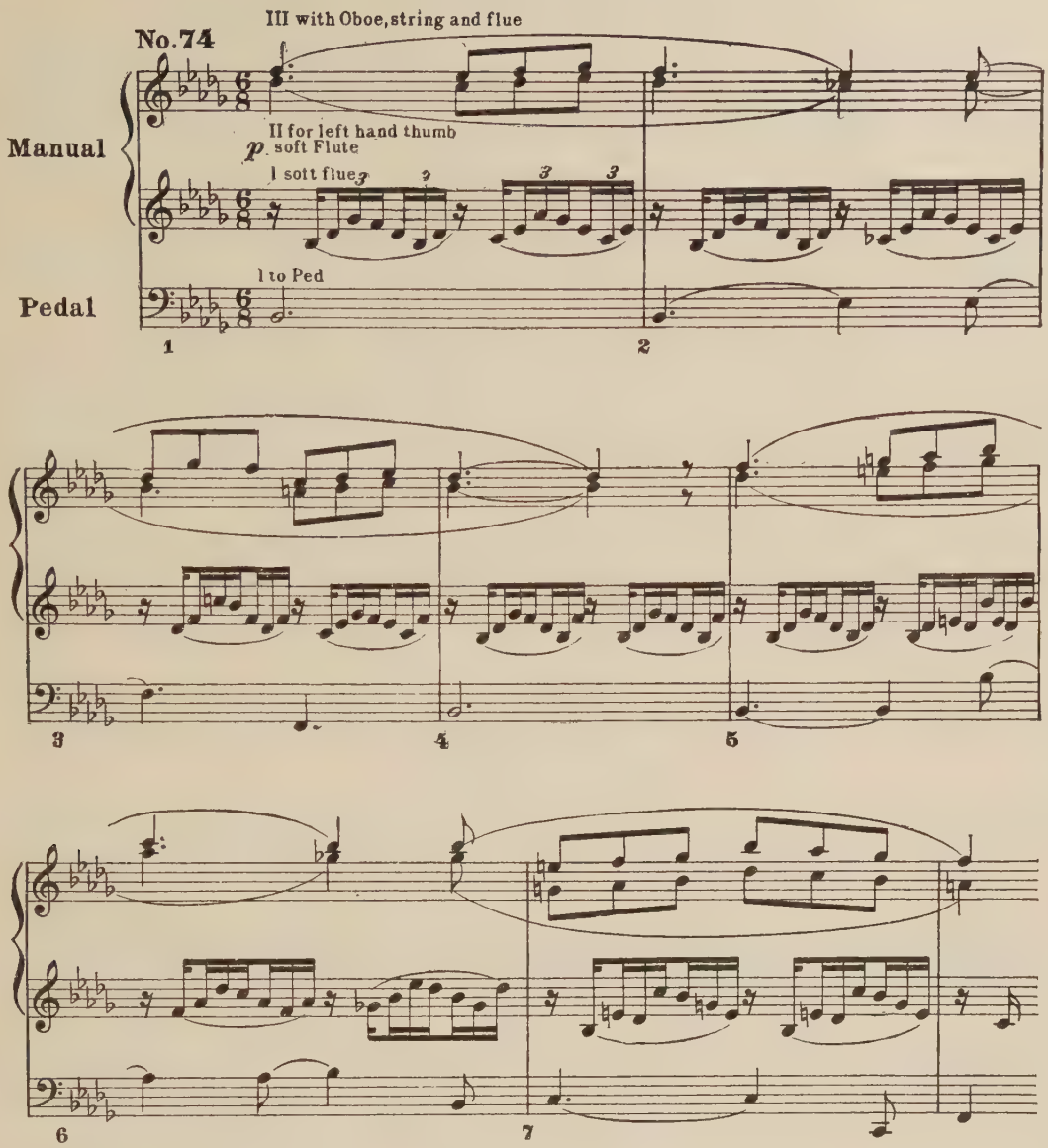
Ex. 73 may be taken as a Solo for a Swell-, or Solo-organ reed, against a quiet accompaniment on the Choir, uncoupled. The little chordal motive in the third, sixth, and seventh measures may be brought into relief by being played on a small Great-organ Flute. The Pedals, with light 16, should be coupled to the Choir-organ, and the Great manual may be coupled to the Swell, if desired.

Excerpt 74

from Sullivan's **Twilight**



By kind permission of Herbert Sullivan Esq.



The melodic part of Ex. 74 suggests two methods of treatment. It can be played as a duet on one solo stop; or it can be played as a duet for two voices—the upper-voice by the right-hand fingers on a reed stop, and the lower-voice on a lower keyboard by the right-hand thumb on a flute stop. This latter method involves the use of *thumbing*. The accompaniment should be given to a very quiet and unobtrusive combination of Choir-organ stops.

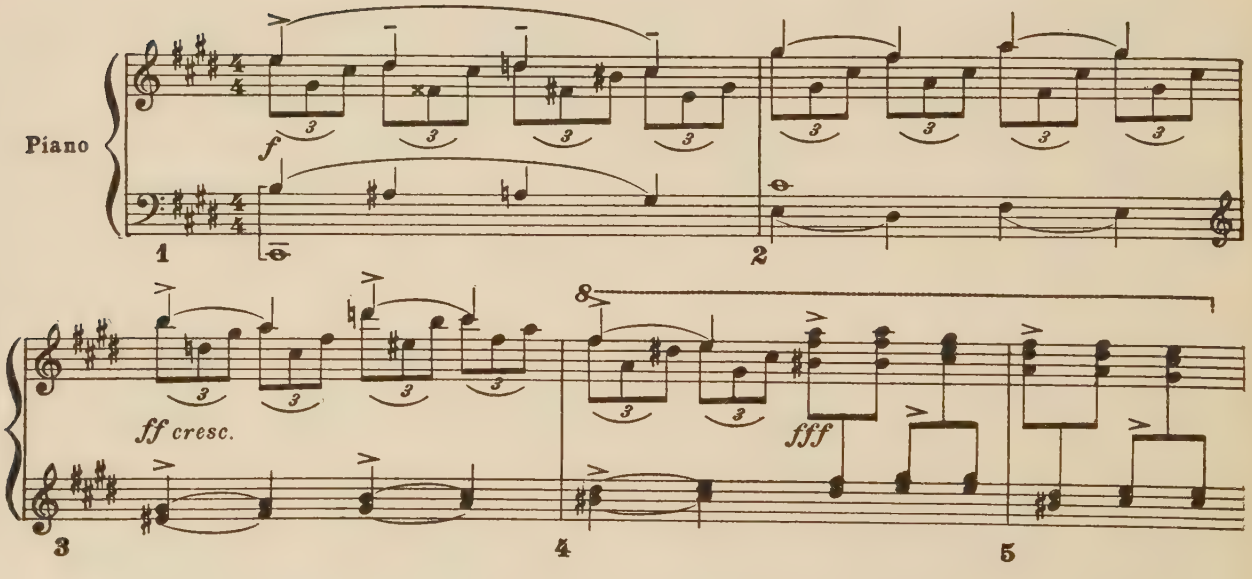
In order to obtain a more legatissimo effect in the accompaniment—somewhat akin to the damper-pedal effect on the pianoforte—each chord-note should be held beyond the length of its actual value as long as the position of the chord *under the hand* will admit.

Excerpt 75

from Rachmaninoff's **Prelude in C- Sharp minor**

Excerpt 76

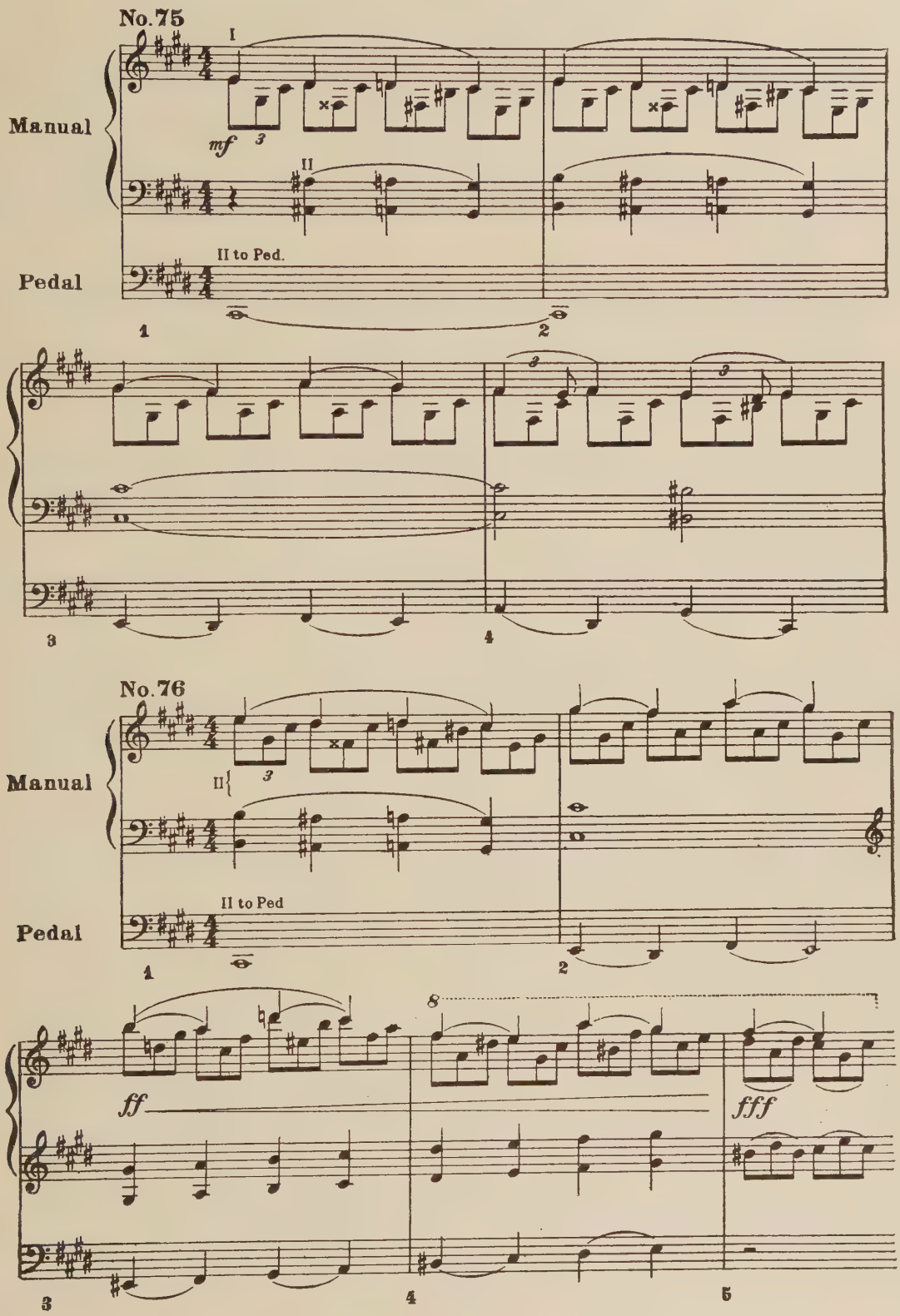
from the same work as the preceding



Rachmaninoff's ever popular pianoforte *Prelude in C-Sharp Minor* offers opportunities for big effects on a grand scale. In Ex. 75, the right-hand can be taken on a Full-Choir coupled to Full Swell; with heavy Pedal 16 and 8 coupled to Great Diapasons 16 and 8. The left-hand can then bring out the under theme on Great Diapason tone.

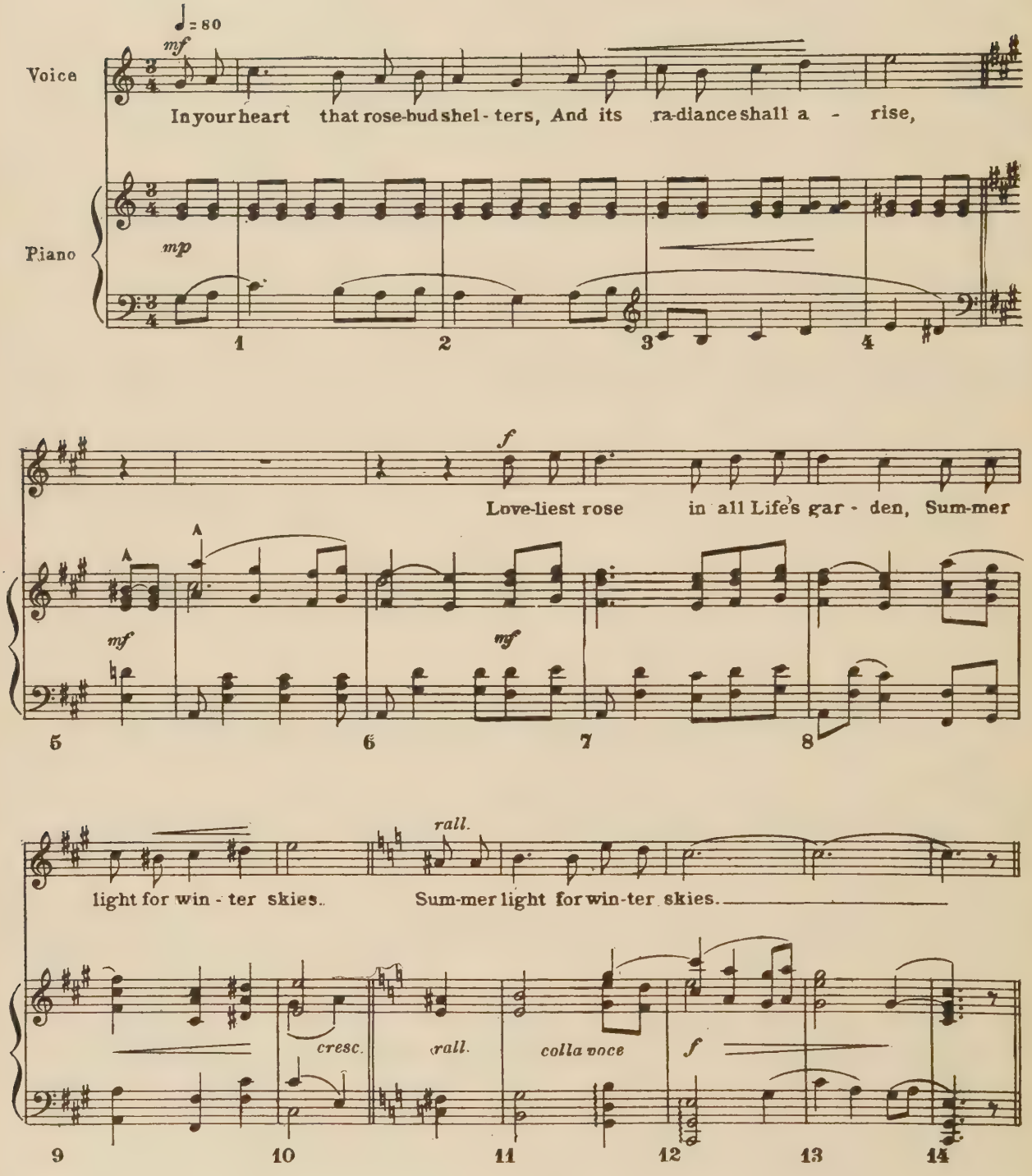
Here, in Ex. 76, a fairly big Great organ (allowing room for increasing to the entire Great-organ at the second or fourth measures) coupled to Full Swell and Full Pedal will be necessary. The Swell-Sub-Octave to Great would add to the

effect at the third measure, accompanied by the use of the Swell-crescendo-pedal. All the chord-notes of the eighth-note-triplets should be held as long as the position of the hand will admit.



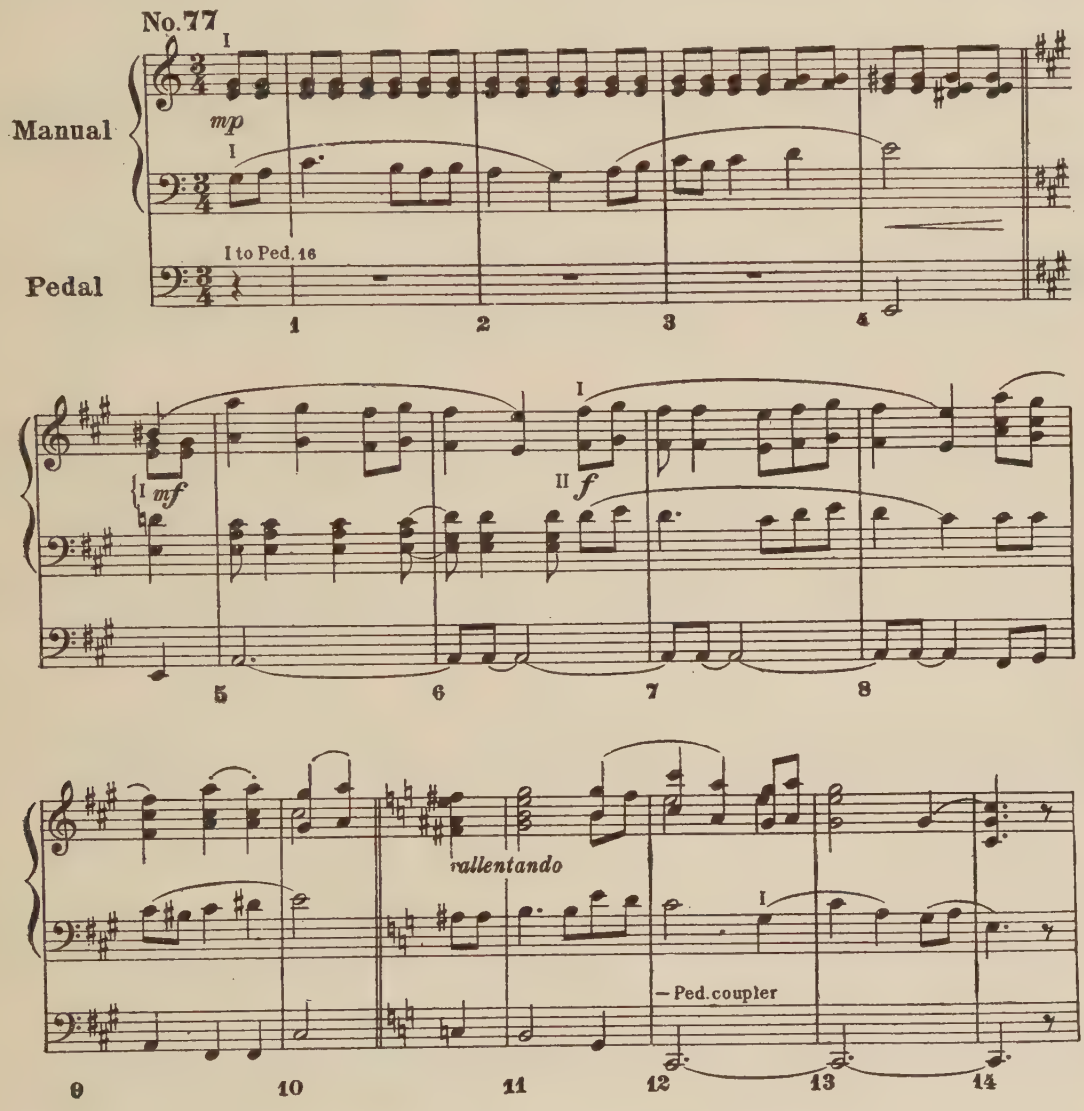
Excerpt 77

from the song **There's a Rosebud** by H. F. Ellingford



By kind permission of Messrs. Bosworth & Co., London.

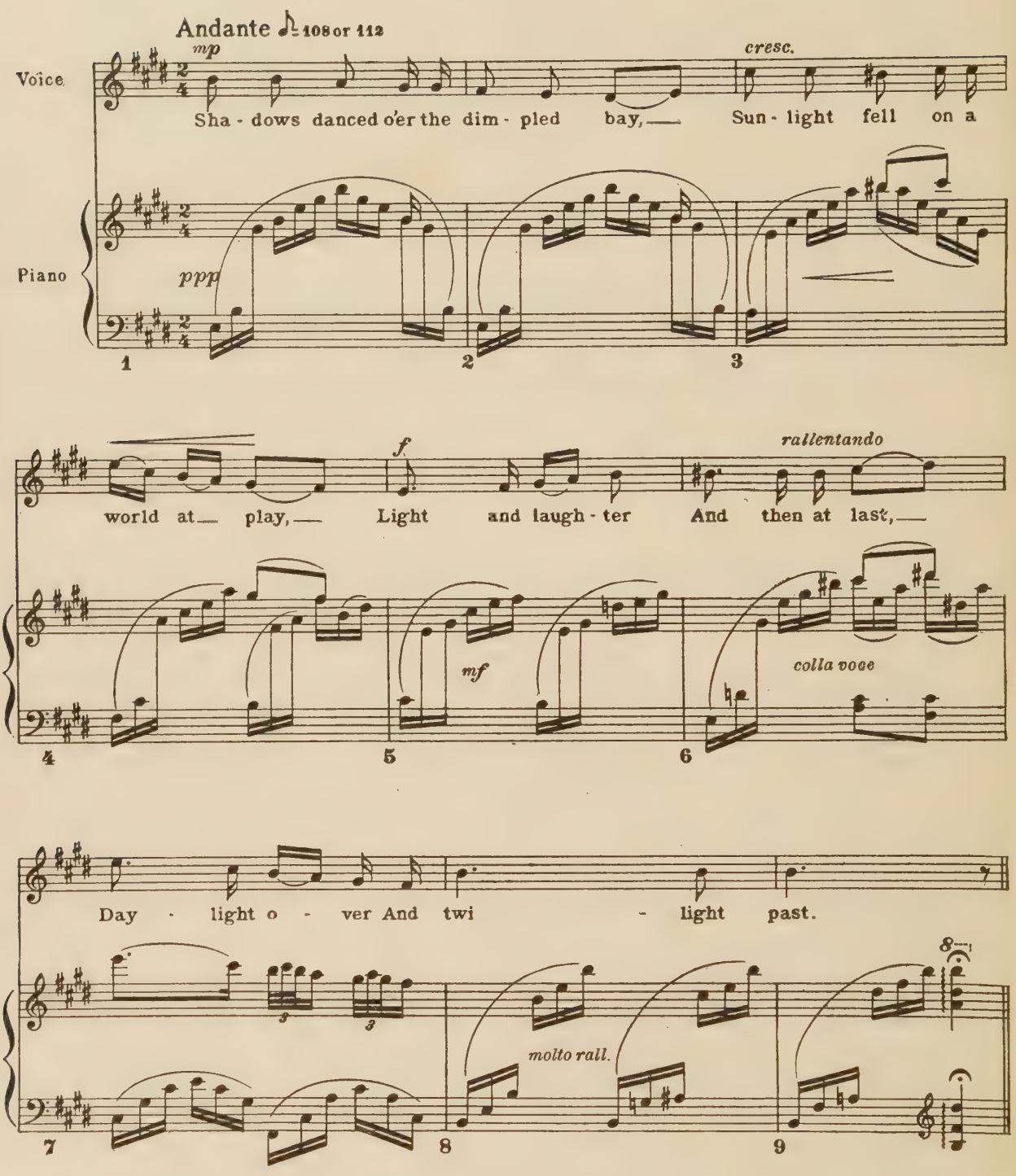
The organ arrangement of songs with pianoforte accompaniment, will at once bring to mind the use of that much abused organ stop the Vox Humana with the Tremulant! There is no denying that some really beautiful effects can be obtained from a perfectly-voiced and full-toned Vox Humana, with a Tremulant that does not *beat* too quickly. But as in other arts, so in music; it is the *abuse* and not the use of the thing that produces the baneful effect. It is not always necessary, however, to use the Vox Humana in song arrangements for the organ. The song is often a simple melody with an easy accompaniment; and as such, it may be treated on the organ as a solo for any of the useful solo stops the instrument may have, with an accompaniment on some other manual than the one which is intended for the solo part.



In Ex. 77, the solo may be given to Great-organ Diapason tone coupled to Swell, with a well-balanced accompaniment on the Choir coupled to Swell—both with eight-feet flue, and a small reed if desired. At the fourth measure, where the signature is changed, a little more weight should be added, both for the accompaniment and the solo part.

Excerpt 78

from the song **Two Little Lives** by H.F. Ellingford



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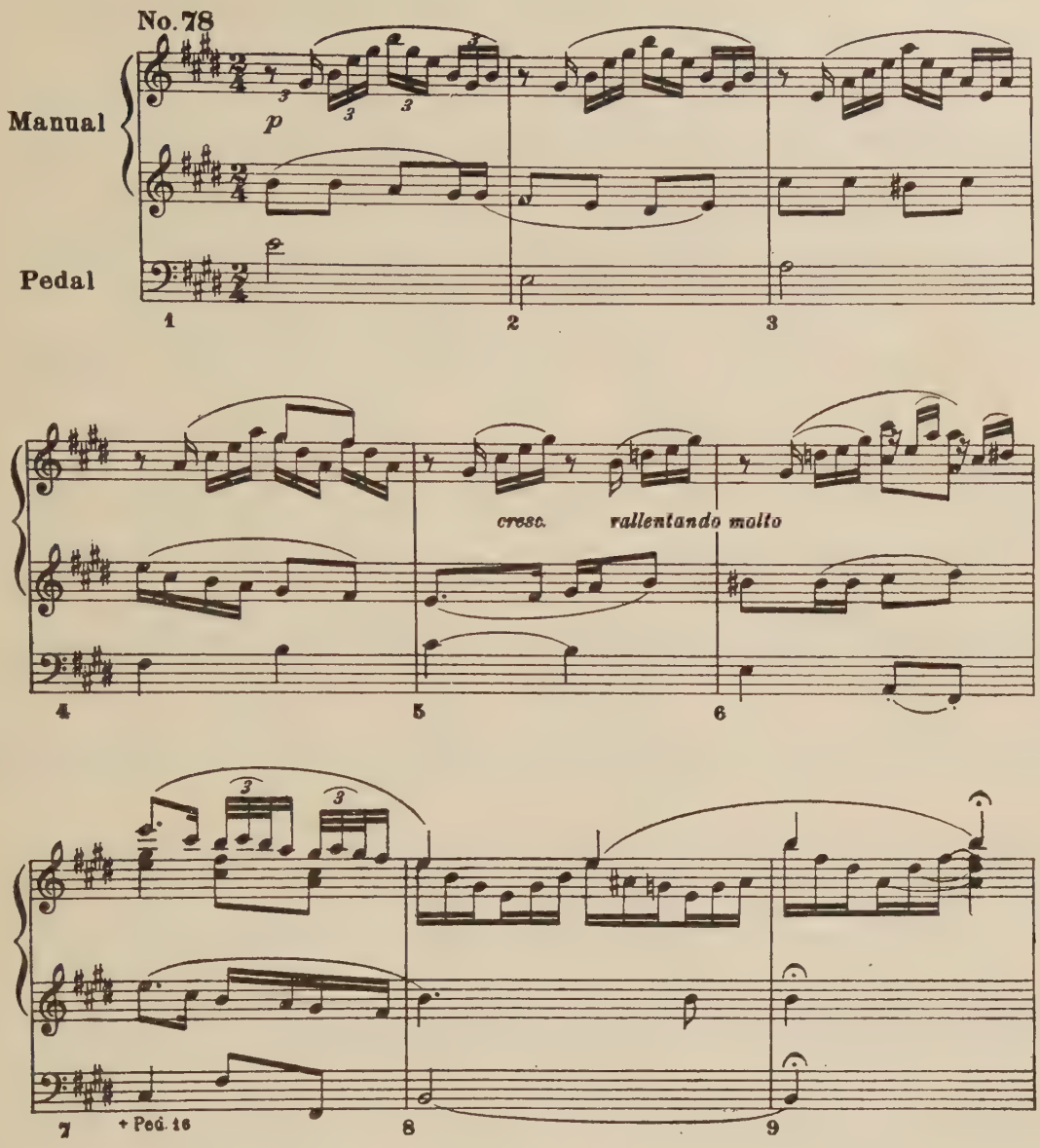
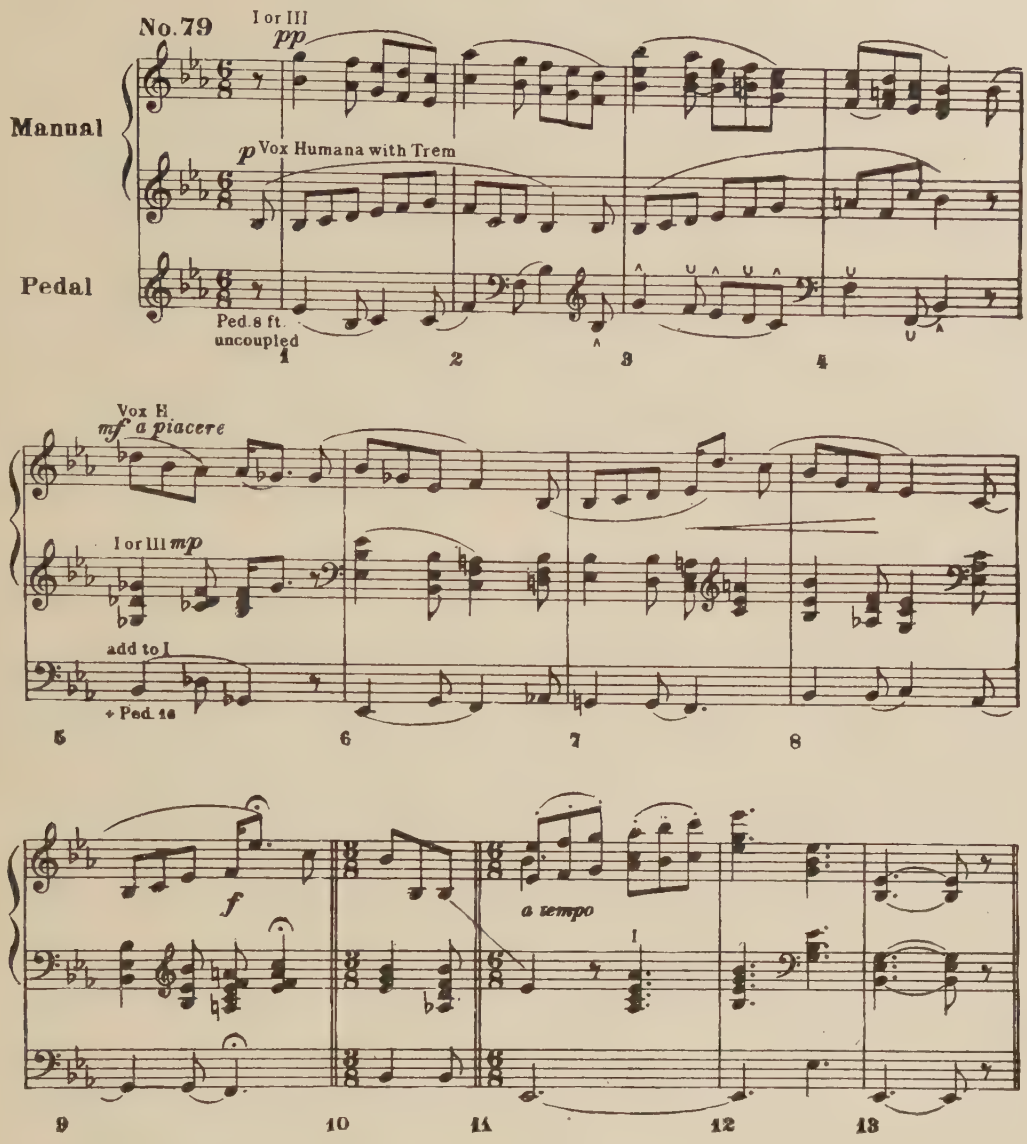


In Excerpt 78, a good Flute with Tremulant, would make an effective solo stop. The accompaniment would require a Swell-organ Voix Celeste and small Gamba. In the playing of this accompaniment, all chord-notes which lie within the chord-position of the hand should be held down beyond the length of the sixteenth-note value. The use of the Swell-crescendo-pedal will be necessary for the crescendo indicated at the fifth measure. A soft-eight-foot Pedal stop is intended for the first six measures, with the addition of a light sixteen-foot at the seventh.

Excerpt 79

from the song **London Pride** by H.F. Ellingford

By kind permission of Messrs. Chappell & Co., London.



Ex. 79, requires the use of the upper part of a thirty-two-note Pedal-board in the first four measures. It also necessitates the employment of the *left-foot* for the crescendo-pedal belonging to the manual on which the chosen solo-stop lies; while the right-foot is busy with the pedal-part in Measure 3. At the fifth measure more weight of tone is required in both the solo part and the accompaniment, and some sixteen-foot stop should be added to the Pedal.

One further point may be mentioned with regard to the playing of song arrangements on the organ. The true guide to the rhythm and the general expression will be found in the words of the lyric. As these words would be sung by a true artist, so far as it is possible, should the vocal rhythm, the nuances, and the inflection of the words be reproduced on the organ. An artistic player will find the means to do this in the careful attention to the vocal phrases and in the restricted *and almost imperceptible* use of the crescendo-pedal.

SUMMARY

The resources of a good modern organ with three or more keyboards are too varied, and the constitutents of the full orchestral score too comprehensive to make it possible to formulate or even suggest what might be considered the *best* adaptation of a given phrase. The fact is, that more than one good arrangement is often possible. The chief aims throughout this work have been three-fold. First, to enlarge upon the constituents of the orchestral or chamber score of the given excerpts, and to throw into prominent relief the principal melodic and harmonic features contained therein. Second, to bring all the foregoing passages within the range of practical *organ* politics. Third, to show how eminently suitable is the modern organ to the interpretation of music other than that which has been specially written for it.

The organ and the pianoforte are the two keyboard instruments which have been utilised for over two centuries not merely for the exposition of original organ and pianoforte music but also for the making of arrangements. The pianoforte has been responsible for bringing into the home the instrumental and vocal music, in a transcribed form of all nationalities and periods. The organ too, in a similar manner but on a larger scale, has been the means of bringing to the churches, concert and entertainment halls a great variety of instrumental and vocal music which, but for that instrument, would have been a sealed book in these places.

The splendid orchestras, in these days, which give concerts in various centres are fairly numerous, but there are not nearly enough, and never will be, to go the rounds of the thousands of churches and halls of musical entertainment. It is here then the organ can help in that great work—the disseminating of the more intimate knowledge of the orchestral masterpieces.

The organ to-day may be totally inadequate, both tonally and mechanically, for the artistic interpretation of much of the ultra modern orchestral music which has been and is being composed; but the orchestral work of the period and type from which the foregoing excerpts have been collected, can be made to sound as grand and as beautiful, as ennobling and as edifying, as the finest organ music ever written.

In the foregoing pages we have dealt with short passages, and have tried to give some idea as to how they should be transcribed, with practical suggestions as to the method of performance. But as organs are almost as varied in their individual constituents as the musical contents of the different scores, we will summarise the whole matter by dealing with a few well known works, briefly discussing their salient features, and indicating methods of treatment.

Mozart's *Figaro* overture is a work full of sparkle, lightness, and gaiety. It is intended to be played at a great speed, about ♩ = 160. There is much rapid eighth-note passage playing on the strings at the unison and octave; and in many of these passages, the bassoons join forces with them. There are many

instances where the wood-wind have these eighth-note passages in thirds. The rapid passage playing is the predominating feature. Short melodic phrases of longer note values form the secondary subject material, and the horns, trumpets, and drums corroborate mainly for the purpose of emphasizing the accents, filling up the harmonic structure, and climaxes.

From the point of view of organ-tone, there is nothing in the overture requiring the heavy ponderous weight of the Great-, and Pedal-organs.

The quick passages of low strings and bassoons are not suited to the pedals; not because of technical reasons, but because the effect would be too heavy and cumbersome. The prevailing lightness would be destroyed. The wood-wind scale-passages in thirds would be very difficult technically, at such a high speed —and the ultimate effect on the manuals would by no means compensate for such laborious technicalities. If a few double notes be played at the beginning of such passages it will serve to indicate the nature of the phrase, to guide the imagination towards the original form, and at the same time, to fill out apparently thin places. As a general rule, such passages as these are much more effective on the Choir-organ coupled to the Swell-, for the tone of even a Small Great-organ would be too strident and rigid.

Beethoven's *Egmont* overture is a much grander conception than the *Figaro*. The orchestra employed by Beethoven is not so much larger than that of Mozart, but the writing is fuller, and the musical ideas are conceived on a greater scale, The wood-wind and strings, each divided, combine to produce big combinations of sound, and all the instruments are used through a much more extensive compass than in the Mozart score. The *Egmont* overture gives us opportunities for using full combinations of organ tone—especially in the brilliant coda of the overture.

The full wood-wind passages will bring into play the Solo-organ reeds (not the large heavy pressure ones) and flutes combined. In the absence of a Solo manual, the orchestral wood-wind phrases could be given on the reeds and flutes of Choir-organ and Swell-, coupled.

In the fortissimo tutti passages care should be taken to avoid a faulty laying out of the harmonies. Chords should be so arranged that they do not *scream*, by being played in a close position in the highest octaves of the Great-Manual; that they do not *groan*, by being played in as close a position in the lowest octaves; and that they do not *yawn*, by having big gaps between the right- and left-hand note-groups.

In joining together the discursive or conversational elements of the overture (that is to say, those phrases where subject material is thrown from one instrument or group of instruments to another) with the tutti sections, great discretion will be necessary in order to avoid ugly breaks of sound on the one hand, or indescribable muddiness on the other. The principle of the overlapping of phrases which is an orchestral feature, can be successfully adapted to the organ if a reasonably intelligent view of the musical context is grasped. All that is necessary is the practical application of a true conception of the musical context from an *orchestral* point of view as well as from the view-point of *organ music*.

The application of this principle to the reverse process, that of arranging organ music for the full orchestra, has been successfully demonstrated to an eminently artistic degree by Sir Henry Wood in his orchestral arrangement of Bach's great *Toccata in F*, and by Sir Edward Elgar in his similar adaptation of Bach's *C Minor Fugue*. Berlioz, too, placed new life into Weber's *Invitation to the Dance*, when he transcribed that brilliant pianoforte piece for the full orchestra.

Wagner's *Tannhäuser* overture requires a much larger orchestra than Beethoven's *Egmont*. The opening theme (the "Pilgrims' Chorus") is given to low wood-wind, the strings and upper wood-wind being added a little later. Then the same theme is given to the brass in chords, accompanied by full wood-wind, horns, and low string re-iterated chords, and the prominent descending sixteenth-note duplets of the violins. A return to the opening bars leads into the "Venusburg-Music." Here we get the violins divided, sometime into four and sometimes into six parts, tremolo; ecstatic rhythmic figures all over the score, as well as the announcement of the various motifs. Strings tear out rushing chromatic scale passages and execute rapid arpeggios. The whole orchestral mass seethes with passionate excitement until the final return of the "Pilgrims' theme" thundered out in triumphant fashion by the brass and trumpets, accompanied by the rest of the orchestra,—here again as in the earlier part of the overture, the descending sixteenth-note duplets of the violins shining through the rest of the orchestral body like bright shimmering silver.

Picture the wood-wind statement of the "Pilgrims' theme" on a good Solo-, or Swell and Choir, with reeds, flute and flue quality. Then the same theme given to a Great- reed *in chords*, with the prominent violin descending passages on the Choir-, coupled to Swell-organ, the Pedals providing the rhythmic pulsation of the re-iterated chords. Then on to the "Venusburg," where in the upper ranges of the wood-wind and string work, we can shut off all the sixteen-foot, and much of the eight-foot flue work of the Swell and Choir, to suggest lightness of effect. The disposition of the musical context enables us to effect the changes in registration without any marring effects of halting or breaks. The joyous "Tannhäuser theme" occurring twice in the middle of the overture, is given on the Great-, and Swell-organ combined, and, after much excitement, a delightful lull brings us to the beautiful clarinet tune accompanied by tremolo-strings; where, on the organ, clarinet quality can be utilised, and a pianissimo combination of Swell- organ string toned stops as an accompaniment (high up in the Swell-manual), can be effected by means of composition pedals and pistons.

Then on again to the climax—and such a glorious climax!

If the organ possesses a full-toned heavy pressure Tuba on a Choir-, or Solo-Manual, how finely the brass chords will ring out the theme, with the brilliant violin descending passages, turned into rapid descending *scales* instead of the *duplets*, brought out on the Great organ 8's, 4's, 2's and mixtures (no reeds, and with all heavy eight-foot Diapason-tone shut off) coupled to Full Swell! A great amount of registration is of course absolutely necessary in a work of the calibre of Wagner's *Tannhäuser* overture but it can all be artistically done on an adequate organ.

General and broad lines of treatment should be aimed at in reproducing the melodic and harmonic constituents of a big score. Over-registering, in the mistaken policy of striving to reproduce exact imitations, will result in restlessness and fidgetiness, and will also create a musical impression which the context of the score does not call for.

The art of transcription, so far as the author is aware, is one which has not been taught systematically; nor has it been included in the curriculum of the great academies of music. The art of orchestration is taught in the majority of music schools, yet the almost greater art—the art of condensing from a larger to a smaller musical medium, or of expanding from a smaller to a larger form of musical expression—has been overlooked and practically ignored.

In the early days of instrumental music, this art was left to the composers themselves. We have already seen that Bach arranged for the organ Vivaldi's *Violin Concertos*, as well as some of his own original violin works. Beethoven arranged his *Violin Concerto in D* as a concerto for the pianoforte, and his second orchestral *Symphony* as a pianoforte trio. Mendelssohn transcribed his orchestral overture *A Midsummer Night's Dream* for pianoforte, four hands. Schubert adapted his orchestral overture *Rosamunde* for pianoforte, four hands. Schumann subjected his second orchestral *Symphony* to the same treatment (pianoforte duet). Brahms's *Hungarian Dances* were originally written for the pianoforte; but he arranged many of them for the full orchestra, in which form they are more frequently heard than the original version. He also set out his *F Minor String Quintet* as a *Sonata* for two pianofortes.

In all these cases great care was exercised in the process of re-arrangement. The transcriptions were from one solo form to another solo form. And although these are instances of composers' arrangements of their own works, yet the arrangements were not new compositions. The musical material was entirely *re-written* to suit the changed medium of expression. If the transcription were for the pianoforte, string chords and arpeggios were re-arranged to suit the hand of the pianist; rapid double note passages of the wood-wind were extensively thinned-out in order to obtain clarity in performance on the pianoforte; rapid *repetitions* of strings and wood-wind give place to *alternations* of notes, securing a clearer outline for the adaptation; solo passages and prominent accompanimental figures of the orchestral score often had to be sacrificed, where melodic and harmonic features of greater moment prevailed; and contrasted rhythms and opposing motives in the various orchestral groups were winnowed and pruned with no sparing hand, so that an artistic interpretation of the musical ideas of the original might be *heard* in the arrangement.

The same care certainly was not bestowed upon the pianoforte arrangements of the orchestral accompaniments of choral works. There are two reasons that may account for this want of care:—

(1) The pianoforte parts were not intended for *solo* performance, because they merely represented the accompaniments in a very incomplete form.

(2) They were only intended as a useful adjunct at choral rehearsals.

The chief point to be borne in mind is that when these composers arranged for *solo* purposes their works for some other form of musical expression than the original, they freely deleted notes, amplified passages, and relentlessly thinned-out complex phrases which would be unintelligible in the changed medium. A similar method has been adopted throughout this work in arranging passages for the organ. It has been the aim of the author to preserve the composers' original intentions as far as practicable, *and to make the arrangements sound as if the music had been originally written for the organ.*

The modern organ is a wonderful and complicated instrument. Its marvels of ingenuity in stop-control and general accessory work, and development in tonal resources, have perhaps concealed somewhat its true nature. The most recent complexities unfortunately make it resemble a huge box of curious tricks. The exploitation of these innumerable tricks produces a feeling of wearying restlessness.

The organ is not an orchestra, yet its most important stops have their orchestral prototypes. It is not a pianoforte, although tone, somewhat resembling the soft middle notes of the pianoforte, can be produced from it. It is not a stringed instrument, yet it possesses beautiful qualities not unlike those of the string family playing quietly. It is not a brass nor a wood-wind band, but many large organs possess gorgeous reeds and rich wood-wind effects. It does not possess the subtleties of the human voice, yet some beautiful quasi-vocal effects are obtainable.

Its very glory and its own precious preserve—*the rich diapason tone*—is a quality that does not belong exclusively to the organ, for even this quality can be heard in the orchestra when the violas, 'cellos and double-basses (with low horn notes or very soft brass) are playing fairly close harmony in the medium parts of their compass.

The modern organ, with its broad diapason tone, its tonally amplifying mutations and mixtures, its flutes, reeds, and string tone is capable of producing a magnificent body of sound as well as many beautiful varieties of tone-color. Its early restricted use for performances of a more or less sacred character has been considerably enlarged; and to-day it has its rightful place, not only in sacred buildings, but in concert halls and cinemas. In all these buildings, music of almost every description is frequently given on the organ, and there is none more suited to its grand and grave tones, its gracefulness, its wealth of variety and color, its solemnity and brightness, than the orchestral music of the period covered in this book.

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